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EDITION PETERS

No. 1900a.

# CHOPIN

## Compositionen.

(Scholtz.)

Band I.

# Fr. Chopin's

Sämmtliche

# Pianoforte-Werke.

Kritisch revidirt und mit Fingersatz versehen

von

HERRMANN SCHOLTZ.

Band I. Band II.

Band III.

Eigenthum des Verlegers.

LEIPZIG
C. F. PETERS.

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1335
III 1

## Vorwort zur zweiten Auflage.

Als dem Herausgeber vor einigen Jahren von der C. F. Peters-schen Verlagshandlung in Leipzig der ehrenvolle Auftrag zu Theil wurde, die kritische Revision und Fingersatzbearbeitung sämmtlicher Clavierwerke Fr. Chopin's zu übernehmen, war er sich der Grösse der Aufgabe und der Schwierigkeiten, welche sich ihrer vollkommenen Lösung entgegenstellen, wohl bewusst; die innige Verehrung für den genialen Tondichter, sowie langjähriges und intimes Studium seiner Werke, liessen es ihm indess als künstlerische Pflicht erscheinen, der an ihn ergangenen Aufforderung Folge zu leisten.

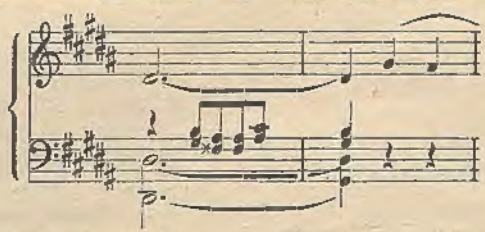
Die Hauptschwierigkeiten seiner Arbeit lagen vor Allem in der correcten Feststellung des Textes, da die vorhandenen französischen, deutschen und englischen Originalausgaben, von denen nur ältere Drucke hier in Betracht kommen, zahlreiche Fehler enthielten, welche zum grössten Theil auch in alle späteren Ausgaben, die aber für die kritische Revision keine Bedeutung haben, übergegangen sind.

Zunächst war der Herausgeber bemüht, die oben genannten Originalausgaben mit einander genau zu vergleichen. Bekanntlich hatte Chopin nach Aussage seiner Schüler die Gewohnheit, bei Herausgabe seiner Manuscripte im letzten Augenblick Aenderungen (resp. Verbesserungen) vorzunehmen, so dass sich bei einer Stelle manchmal zwei oder sogar drei Lesarten vorfinden. In solchen Fällen ist stets derjenigen der Vorzug gegeben worden, die sich durch grössere Feinheit, sei es in melodischer, harmonischer und rhythmischer Beziehung, oder in Betreff durchsichtigerer Stimmführung, auszeichnete.

Besonders erwähnenswerth sind hier folgende Stellen:

1. In der neuesten französischen Originalausgabe ist im G-dur Nocturne Op. 37 No. 2 (Edition Peters: 1900 [a], Seite 251, System 2) Takt 3 und (Edition Peters: 1904, Seite 57, System 4) Takt 4 eliminirt worden.

2. Im Gis-moll Praeludium Op. 28 No. 12 sind in der französischen Originalausgabe (Edition Peters: 1900 [b], Seite 501, System 6 und Edition Peters: 1908, Seite 19, System 6) zwischen dem vorletzten und drittletzten Takt nachstehende 2 Takte eingeschaltet:



Da sie sich aber im Autograph, welches bei der Revision vorlag, nicht finden, so sind dieselben im Text ausgelassen worden.

3. Im Finale der B moll Sonate Op. 35 (Edition Peters: 1900 [c], Seite 616, System 6, Takt 3 und Takt 1 des nächstfolgenden Systems und Edition Peters: 1909, Seite 56, System 4, Takt 2 und 3) hat Chopin die beiden obengenannten Takte, die sich aber in sämmtlichen Originalausgaben befinden, laut Angabe seiner Schüler, später eigenhändig gestrichen.

4. In der deutschen Originalausgabe der As-dur Ballade Op. 47 (Edition Peters: 1900 [b], Seite 300, System 4 und Edition Peters: 1905, Seite 31, System 4) fehlte der dritte Takt. Derselbe befindet sich aber im Autograph, welches bei der Revision dieser zweiten Auflage dem Herausgeber vorlag, wie auch in der französischen Originalausgabe. Dadurch ist jedoch nicht ausgeschlossen, dass die Lesart in der deutschen Originalausgabe nicht ebenfalls Chopin zum Urheber hat, denn die obigen Beispiele zeigen ja deutlich, dass Chopin bisweilen später Kürzungen in seinen Werken vornahm. Nach des Herausgebers Ansicht ist auch die bisherige deutsche Version durchaus gerechtfertigt, weil darin die Oberstimme grösseren melodischen Fluss und der Bass eine wirksamere Fortschreitung erhält; während für Beibehaltung der französischen Lesart lediglich die vollkommnere Symmetrie des Satzbaues sprechen dürfte.

## Preface of the second Edition.

When the Editor some years ago received from the firm of C. F. Peters, Publisher in Leipzig, the honorable commission to undertake a critical revision and fingering of the collective Pianoforte works of Fr. Chopin, he was fully conscious of the magnitude of the charge entrusted to him, and the difficulties that stood in the way of a complete fulfilment of his task; nevertheless, his warm admiration for this eminently poetic composer, as well as the intimate study of his works during many years, rendered it an artistic duty to obey the call made upon him.

The principal difficulty of his work lay above all, in establishing the correctness of the text, as the existing French, German and English editions, of which only the earlier impressions are here taken into consideration, contain numerous errors, which for the most part have passed into all the later editions, but are of no importance in a critical revision.

In the next place the Editor had to compare exactly the above mentioned original editions with each other —. As is well known, Chopin had the habit (according to the report of his pupils) of making alterations (improvements) in his manuscripts at the last moment before their publication, so that there are sometimes to be found two or even three readings of one passage. — In such cases the preference is always given to those distinguished by greater refinement, either in reference to Melody, Harmony and Rhythm, or as regards the clearer developement of the parts.

Especially deserving of mention here are the following passages:

1. In the newest French original edition in the Nocturne in g-major op. 37 No. 2 (Peters Ed. 1900 [a], page 251, stave 2), bar 3 and Peters Ed. 1904, page 57, stave 4, bar 4 is omitted.

2. In the Prelude g♯ minor, op. 28 No. 12 (Peters Ed. 1900 [b], page 501, stave 6 and Peters Ed. 1908, page 19, stave 6) the following two bars are inserted in the French original edition, between the last bar but one and the last but three:

As however these bars are not found in the Autograph, which was before the Editor, they are wanting in the text.

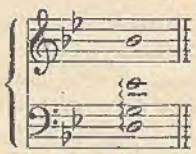
3. In the Finale of the Sonate in B-minor, op. 35 (Peters Ed. 1900 [c], page 616, stave 6, bar 3 and bar 1 of the following stave and Peters Ed. 1909, page 56, stave 4, bar 2 and 3) Chopin — as his pupils assert — later struke out with his own hand the two bars 2 and 3, which are to be found in all other original Editions.

4. In the German original Edition of the Ballad in A♭ major op. 47 (Peters Ed. 1900 [b], page 300, stave 4 and Peters Ed. 1905, page 31, stave 4) the third bar is wanting; but it exists in the French original Edition as well as in the Manuscript, which lay before the Editor at the revision of the second Edition.

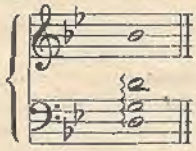
Nevertheless this does not prove Chopin not to be the author of the text of the German original Edition, for the three above examples prove that Chopin, at a later period, sometimes used abbreviations in his works.

It is the Editors opinion, that the German version hitherto used, is quite justified, because the treble has a greater flow of melody and the bass a more effective progression; whilst the sole argument in favour of the French version would be the more symmetrical construction of the movement.

5. In der französischen Originalausgabe (Edition Peters: 1900 b, Seite 279, und Edition Peters: 1905, Seite 3) lautet der siebente Takt der G-moll Ballade Op. 23:



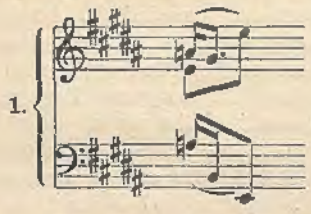
während in der deutschen Originalausgabe wie in der französischen Ausgabe von Tellefsen (Chopin's Schüler) dieser Takt folgende Gestalt hat:



für welche Lesart sich auch der Herausgeber entschied.

Ferner sind hier noch 2 Stellen aus der F-dur Etude Op. 25 No. 3 zu erwähnen, die nach des Herausgebers Ansicht auf einen in der Partie der rechten Hand befindlichen Schreibfehler Chopin's basiren.

Sämmtliche Ausgaben bringen (Edition Peters: 1900 b, Seite 448, System 4, Takt 2 und 4; Edition Peters: 1907, Seite 69, System 2, Takt 2 u. 4) folgende Lesarten auf dem ersten Viertel:




Es erscheint hier bei der ersten Stelle mit dem Vorhalt a in der linken Hand gleichzeitig die Auflösung gis in der rechten Hand; bei der zweiten der Vorhalt g mit der Auflösung fis, — eine Satzunreinheit, die Chopin vorher bei den analogen Stellen vermieden, — weshalb sich der Herausgeber zu der im Text befindlichen eigenmächtigen Verbesserung entschlossen hat.

Von Autographen dienten folgende als Vorlage:

1. 24 Praeludien, Op. 28.
2. Scherzo, E-dur, Op. 54.
3. Impromptu, Ges-dur, Op. 51.
4. 2 Notturnos, C-moll und Fis-moll, Op. 48.
5. Mazurka, F-moll, Op. 7 No. 3.
6. Skizze zur Mazurka, Op. 30 No. 4.
7. „La ci darem la mano" de l'opéra: „Don Juan," Varié Op. 2.
8. Ballade, As-dur, Op. 47.

Ausserdem erhielt der Herausgeber durch die Güte einer Schülerin Chopin's, der Frau Generalin von Heygendorf geborene von Könneritz in Dresden (Chopin dedicirte dieser Dame seine letzten beiden Notturnos Op. 62) 3 Bände seiner Compositionen, u. A. sämmtliche Notturnos in der ältesten französischen Ausgabe, in denen sich von Chopin's Hand Verbesserungen, Berichtigungen von Druckfehlern und Ergänzungen dynamischer Zeichen vorfanden, zur Durchsicht.

Ferner hatte der Herausgeber das Glück, im vorjährigen Sommer während seines Aufenthaltes in Paris, Herrn Georges Mathias (ein langjähriger Schüler von Chopin und gegenwärtig Professor am dortigen Conservatorium) kennen zu lernen, der ihn bei vielen zweifelhaften Stellen mit seinem Rath dankenswerth unterstützte.

Um den Notentext für den Spieler bequemer lesbar zu machen, war es nothwendig, alle diejenigen Stellen, welche in den bisherigen Ausgaben auf ein System zusammengedrängt waren, auf beide Systeme zu vertheilen; ferner einige in schwierigen Tonarten notirte Partien (wie z. B. eine Episode im Mittelsatze der Romanze aus dem E-moll Concert) zu enharmonisiren.

5. In the French original Edition the seventh bar of the Ballad in g-minor, Opus 23 (Peters Ed. 1900 b, page 279 and Peters Ed. 1905, page 3) is as follows:



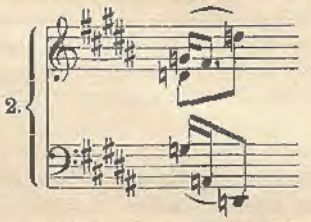
but in the German original Edition as well as in the French Edition of Tellefsen (pupil of Chopin) this same bar is as follows:



which reading has been adopted by the Editor.

Further must be mentioned two passages that occur in the Study in Fmaj. Op. 25 No. 3 which in the right hand (in the Editors opinion) have their origin in an error, or slip of the pen of Chopin himself.

In every edition (Peters Ed. 1900 b, page 448, system 4, bar 4, and Peters Ed. 1907, page 69, stave 2, bar 2 u. 4) is to be found the following reading on the 1st beat:




In the first passage there appears with the leading note A on the left hand the resolution g♯ in the right hand — the leading note g with the resolution f♯ — a piece of false writing which Chopin avoided in similar passages; on which account, the Editor has taken upon himself to make the corrections found in the text.

Of the Autographs, the following are used:

1 — 24 Préludes, Op. 28.
2 — Scherzo, Emaj., Op. 54.
3 — Impromptu, G♭maj., Op. 51.
4 — 2 Nocturnes, Cmin. F♯ min., Op. 48.
5 — Mazurka, Fmin., Op. 7 No. 3.
6 — Sketch for a Mazurka, Op. 30 No. 4.
7 — „La ci darem la mano" de l'opéra: „Don Juan," Varié Op. 2.
8 — Ballad, A♭major, Op. 47.

In addition to these, the Editor obtained through the kindness of a pupil of Chopin, the Frau General von Heygendorf, née von Könneritz of Dresden (Chopin dedicated his last two Nocturnes Op. 62 to this lady) 3 vol. of his compositions for examination, amongst others, the whole of the Nocturnes in the earliest, French edition, in which occur corrections, amendments of printers, mistakes, supplementary additions, and marks of expression in Chopins own hand.

Further, the Editor had the good fortune, during a stay in Paris, the summer before last, to make the acquaintance of Mr Georges Mathias (for many years a pupil of Chopin, and at the present time Professor in the Paris Conservatoire) who most kindly assisted him with his valuable counsel on many doubtful passages.

In order to make the text more conveniently readable for the player, it was desirable that all those passages which were crowded together upon one stave in the former edition, should be shared by both staves; and further it was expedient to harmonise some parts that are written in difficult keys; for instance: an Episode in the middle movement of the Romance, out of the E min. Concerto.

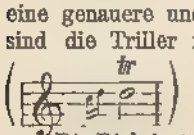
Im Interesse der leichteren Spielbarkeit ist bei polyphonen Stellen (wie z. B. im Durchführungstheil des ersten Satzes der H-moll Sonate Op. 58) zuweilen ein und dieselbe Stimme ablösend an beide Hände vertheilt worden.

Bei grösseren schwierigeren Figuren, die Chopin fast stets in Achtelnoten ausschrieb, schien eine Eintheilung in Gruppen angemessen, um die feinste rhythmische und melodische Ausführung anzudeuten.

In gewissen Sätzen, in denen die Melodietöne nicht unmittelbar dem Auge kenntlich sind, wodurch dem subjectiven Ermessen zu viel Spielraum gelassen wird (wie z. B. im Mittelsatz des H-moll Scherzo Op. 20) hielt es der Herausgeber für zweckentsprechend, die Melodienoten nach seiner Interpretation auszuschreiben.

Bezüglich der Phrasirung, die namentlich in Chopin's früheren Werken (wie z. B. in den Rondos und einem grossen Theil der Oeuvres posthumes) öfters nur skizzenhaft angedeutet ist, war es dringend geboten, detaillirender zu verfahren, da man bekanntlich in früherer Zeit auf dieses, zur klaren Darstellung des musikalischen Gedankens unerlässliche Hilfsmittel zu wenig Werth legte.

Chopin's orthographische Darstellung leidet — das werden auch seine grössten Verehrer eingestehen müssen — an manchen Schwächen. Aus diesem Grunde ist bei manchen Stellen eine genauere und übersichtlichere Notation gewählt worden. So sind die Triller mit Schleiferanfang, deren frühere Schreibweise




Anlass zu argen Missverständnissen gegeben hat, in zweifelloser Deutlichkeit dargestellt.

Die Richtigstellung dynamischer Vortragszeichen war ebenfalls ein Punkt, welcher ernstliche Erwägungen erforderte, zumal die bisherigen Ausgaben darin oft sehr divergirten; bei vielen Stellen war es sogar nothwendig, Ergänzungen hinzuzufügen, da manche Stücke sehr dürftig mit Vortragszeichen bedacht waren.

Auch die vorhandenen Pedalbezeichnungen, die von Chopin, oder durch ein Versehen des Stechers oder Correctors, ziemlich ungenau notirt sind, erschienen in vielen Fällen der Verbesserung bedürftig; ist doch der häufige Harmoniewechsel eine hervortretende Styl-Eigenthümlichkeit Chopin's.

Betreffs der Applicatur, welche der Herausgeber als den Schwerpunkt seiner Arbeit betrachtet, insofern dadurch die Ausgabe ein gewisses instructives Gepräge erhält, diente ihm die epochemachende Methode seines hochverehrten Lehrers, Herrn Dr. Hans von Bülow, zur Richtschnur. Namentlich ist den Verzierungen, die bei Chopin eine so bedeutende Rolle spielen, die eingehendste Aufmerksamkeit gewidmet. Dabei ist das Princip des Fingerwechsels für repetirende Töne stets consequent durchgeführt worden und zwar nicht nur, wenn die Repetitionen sich unmittelbar folgen, sondern auch dann, wenn ein oder mehrere andere Töne dazwischen treten. So ist z. B. der Pralltriller stets mit drei Fingern bezeichnet worden, weil nur dadurch eine glatte Ausführung gewährleistet wird. Denn falls ein und derselbe Finger für die erste und letzte Note desselben genommen wird, so muss die letztere nothwendigerweise unter dem Gesetze der Trägheit leiden, welches dem niederfallenden Finger nicht gestattet, schnell genug seine Taste zu verlassen, um sie erneut mit der erforderlichen Deutlichkeit und Leichtigkeit anschlagen zu können. Dieses physische Gesetz äussert aber bei allen ähnlichen schnellen Figuren (Doppelschlag, Schleifer und Doppelschlag, wie Arpeggio mit repetirter Anfangsnote) seinen hemmenden Einfluss, und dieser ist nur dadurch unwirksam zu machen, dass man bei solchen Tonfolgen einen Fingerwechsel für die sich repetirenden Töne herbeiführt. Dadurch allein wird eine virtuose Ausführung gesichert und einer vorzeitigen Ermüdung der Finger resp. der Hand vorgebeugt.

Eignes Studium, sowie vielfache Erfahrungen der Lehrpraxis haben den Herausgeber überzeugt, dass aus der consequenten Befolgung der hier ausgesprochenen Principien sich überraschende Vortheile und Feinheiten für das technische Gelingen gewinnen lassen.

With the view of promoting an easier execution of the polyphonic passages (as for instance, in the working out of the 1st movement of the B min. Sonata, Op. 58), one and the same theme is often shared alternately by both hands.

In passages of greater difficulty which Chopin almost always wrote in quavers, a division into groups appeared desirable in order to mark more clearly the means to secure the most refined, melodious, and rhythmical performance.

In certain movements in which the eye does not immediately recognise the notes of the melody, whereby too much scope is given to the players own fancy (for example in the middle movement of B min. Scherzo Op. 20) the Editor has deemed it suitable for attaining the object in view, to write the notes of the melody according to his own interpretation.

In reference to the phrasing, which in Chopins earlier works, namely the Rondos and the greater part of his „Posthumous works" was often merely sketched, it was urgently necessary to go into fuller detail, because in former times, as is well known, too little value was set upon this indispensable means of assistance to the clear interpretation of musical thought.

Chopin's orthography suffered — as even his most ardent admirers must confess — from many weaknesses. On this account a more exact and careful notation has been chosen. — Thus, the shake, commencing with an appoggiatura, which through the former method of writing gave rise to serious misunderstanding, is now represented with a clearness that cannot be mistaken.

The proper arrangement of the marks of Expression as directions for the style of performance was also a point demanding earnest consideration, in as much as the former editions varied widely in this matter; in many places, it was even necessary to make additions, as a number of pieces were very sparingly supplied with Signs for effective performance. Also the Pedal Signs, which either by Chopin, or through the inadvertence of the engraver or corrector are very indistinctly indicated, appeared in many cases to need improvement. The continual change in the harmony, is indeed a striking peculiarity, in Chopin's style.

As regards the fingering, which the Editor looks upon as the most important point in his work, as this edition receives through it a certain instructive stamp, he has adopted the renowned method of his highly venerated teacher Dr. Hans v. Bülow, as his model. To the embellishments specially, which by Chopin play such a considerable part, he has devoted the most scrupulous attention and thereby strictly carried out the principle of the change of finger on repeated notes, and indeed, not only when the repetitions follow close upon each other, but also when one or more notes intervene between them.

Thus for example, the transient shake (𝆖) is always marked with three fingers, because only by the employment of these means can a smooth execution be effected; for in case one and the same finger should be used for the first and last note, the last would of necessity suffer under the natural law of inertness, which will not allow the falling finger to quit its note with sufficient rapidity to enable it to strike again with renewed clearness and lightness. This physical law however, exercises its repressive influence in all similar embellishments — the Turn, Ascending Turn and Double Beat, as well as the Arpeggio with the first note repeated, — and can only be effectually met by a change of finger on the repeating notes. Through this means alone can the highest excellence in execution be assured, and a premature weariness of the fingers and hand avoided.

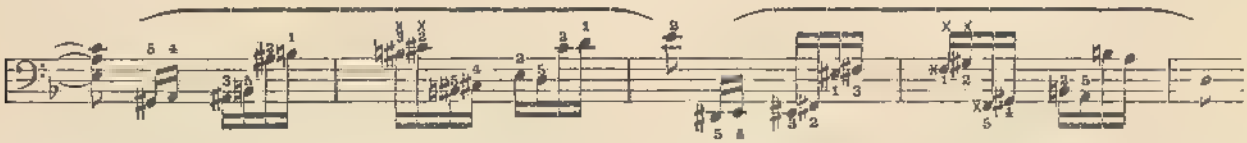
The Editor is convinced, by his own study, as well as through an extensive experience in teaching, that the strict observance of the principle here inculcated will lead to the most surprising results as an adjunct to the attainment of technical refinement.

Was die theilweise von Chopin selbst angegebenen Fingersätze betrifft, so konnten dieselben nicht in allen Fällen adoptirt werden, da sich die Kunst des Fingersatzes in den letzten Decennien — Dank den eifrigen Bestrebungen Liszt's, Bülow's, Tausig's und Kroll's — in hohem Grade vervollkommnet hat. Dies betrifft namentlich den häufigen Gebrauch des Daumens auf Obertasten.

Bei den 4 nachfolgenden Takten aus dem Krakowiak (Edition Peters: 1900 c, Seite 832, System 6; und Edition Peters: 1912, Seite 66, System 1)

The fingering, which Chopin himself has marked here and there, cannot be adopted in all cases, as the Art of fingering, during the last decade — thanks to the zealous endeavours of Liszt, Bülow, Tausig and Kroll — has reached a high degree of perfection. This has especial reference to the frequent use of the thumb on the black keys.

In the following 4 bars, in the Krakoviak (Peters Edition 1900 c, page 832, stave 6, and Peters Edition 1912, page 66, stave 1)




liesse sich bei den mit * bezeichneten Stellen mit der linken Hand ein feines Legato mit dem angegebenen Fingersatze Chopins kaum erzielen. Andererseits ist nicht zu läugnen, dass schon Chopin das Verdienst gebührt, für consequente Figuren consequente Fingersätze durchgeführt zu haben, um auf diese Weise eine ruhigere Handhaltung und daraus resultirend eine grössere Glätte des Spiels zu erreichen.

Wenn diese Ausgabe dazu beitragen sollte, auch den weniger bekannten, zum Theil technisch schwierigen Werken des Meisters die durchaus verdiente Popularität zu gewinnen, so würde der Herausgeber dies als die schönste Frucht seiner mehrjährigen Arbeit betrachten.

it is almost impossible to effect a fine Legato in the left hand with the fingering marked by Chopin. It cannot be denied, on the other side, that Chopin had the merit of determining a certain fingering for certain passages, in order, by means of a steadier position of the hand, to secure a more complete smoothness of execution.

If this Edition should help to win for the less known, technically difficult works of the master the popularity they deserve, the Editor will consider this success as the happiest fruit of his many years' labour.

**Herrmann Scholtz.** **Herrmann Scholtz.**

# Eintheilung der beiden Chopin-Ausgaben.

## Ausgabe in 3 Bänden: Edition Peters 1900 a—c.

Band I. 1900a:
Walzer, Mazurkas, Polonaisen, Nocturnes.

Band II. 1900b:
Balladen, Impromptus, Scherzos, F-moll Fantasie, Etuden, Präludien, Rondos.

Band III. 1900c:
Sonaten, Diverse Stücke, (Berceuse, Barcarolle, Bolero, Tarantelle, Allegro de Concert, Variations brillantes op. 12, Variations sur un air allemand op. posth., Marche funèbre op. posth., 3 Ecossaises), Concerte, Concertstücke (Là ci darem la mano, Fantaisie sur des airs polonais, Krakowiak, Grande Polonaise op. 22.)

## Ausgabe in 12 Bänden: Edition Peters 1901—12.

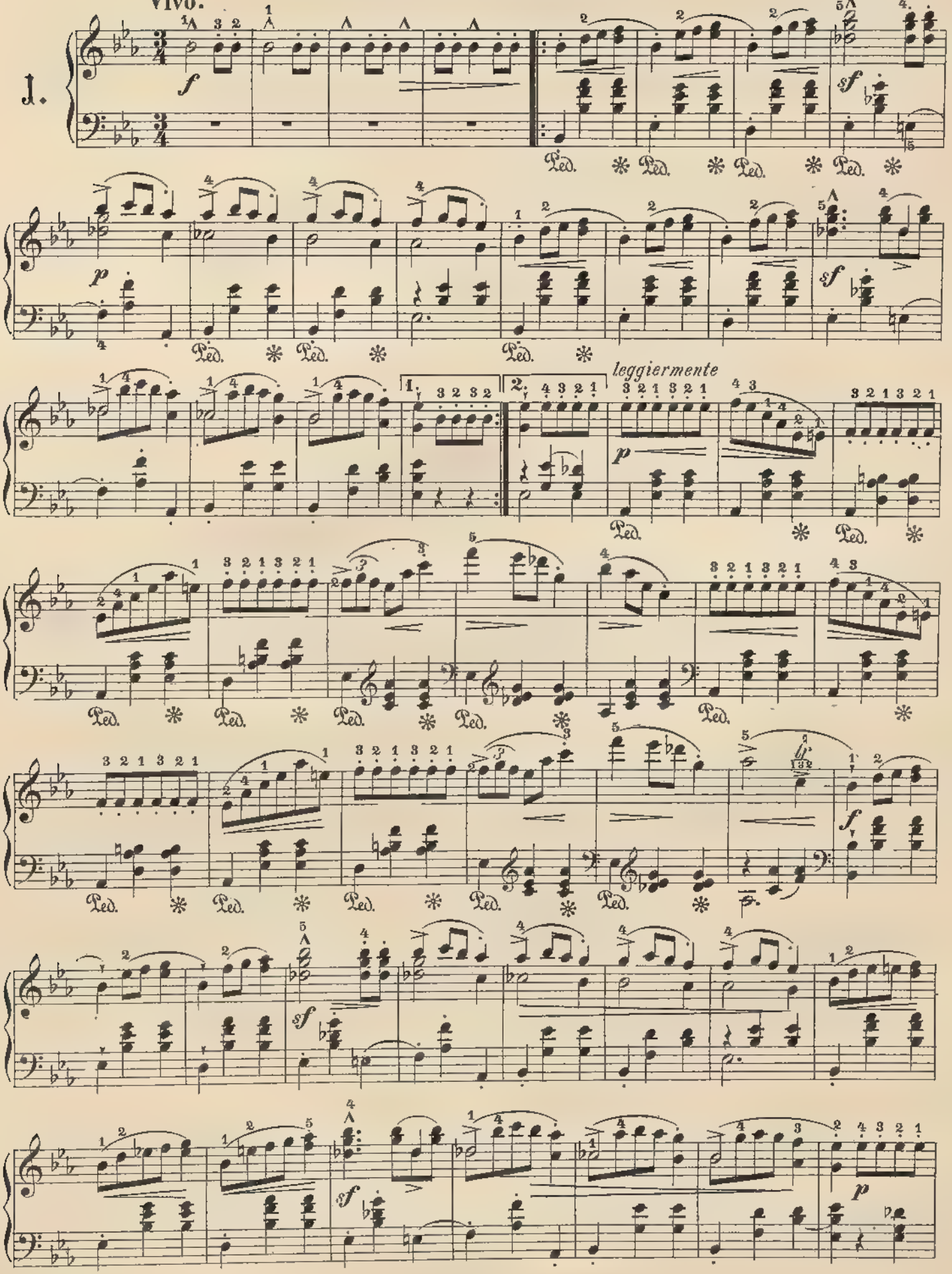
Band I. 1901: Walzer.
„ II. 1902: Mazurkas.
„ III. 1903: Polonaisen.
„ IV. 1904: Nocturnes.
„ V. 1905: Balladen und Impromptus.
„ VI. 1906: Scherzos u. F-moll Fantasie.
Band VII. 1907: Etuden.
„ VIII. 1908: Präludien und Rondos.
„ IX. 1909: Sonaten.
„ X. 1910: Diverse Stücke (Berceuse, Barcarolle, Bolero, Tarantelle, Allegro de Concert, Variations brillantes op. 12, Variat. sur un air allemand op. posth., Marche funèbre op. posth., 3 Ecossaises).
Band XI. 1911: Concerte.
„ XII. 1912: Concertstücke (Là ci darem la mano, Fantaisie sur des airs polonais, Krakowiak, Grande Polonaise op. 22).

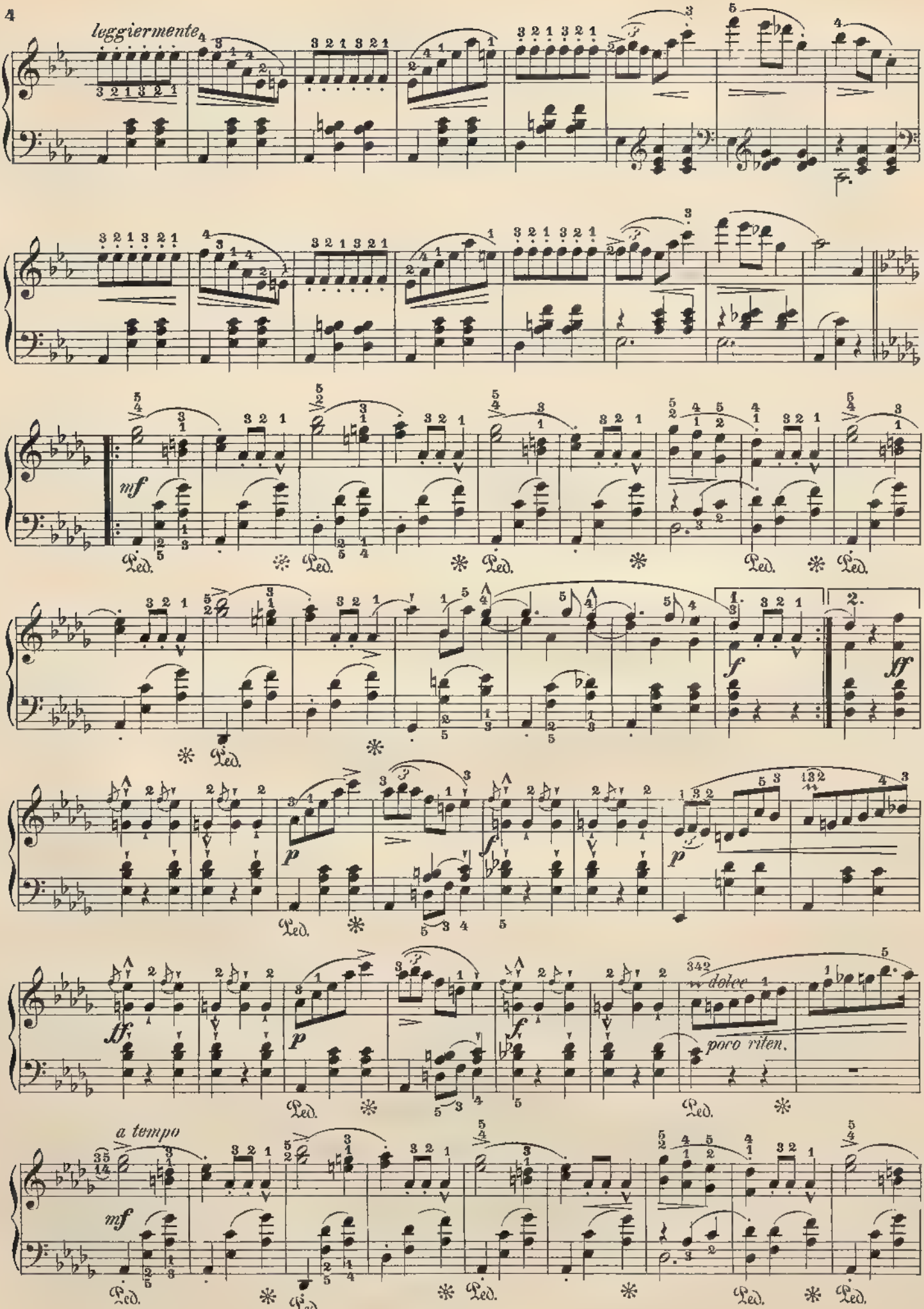
Der Vertrieb der nachgelassenen Werke von Chopin in England geschieht mit Genehmigung des Eigenthümers Herrn Robert Lienau in Berlin.

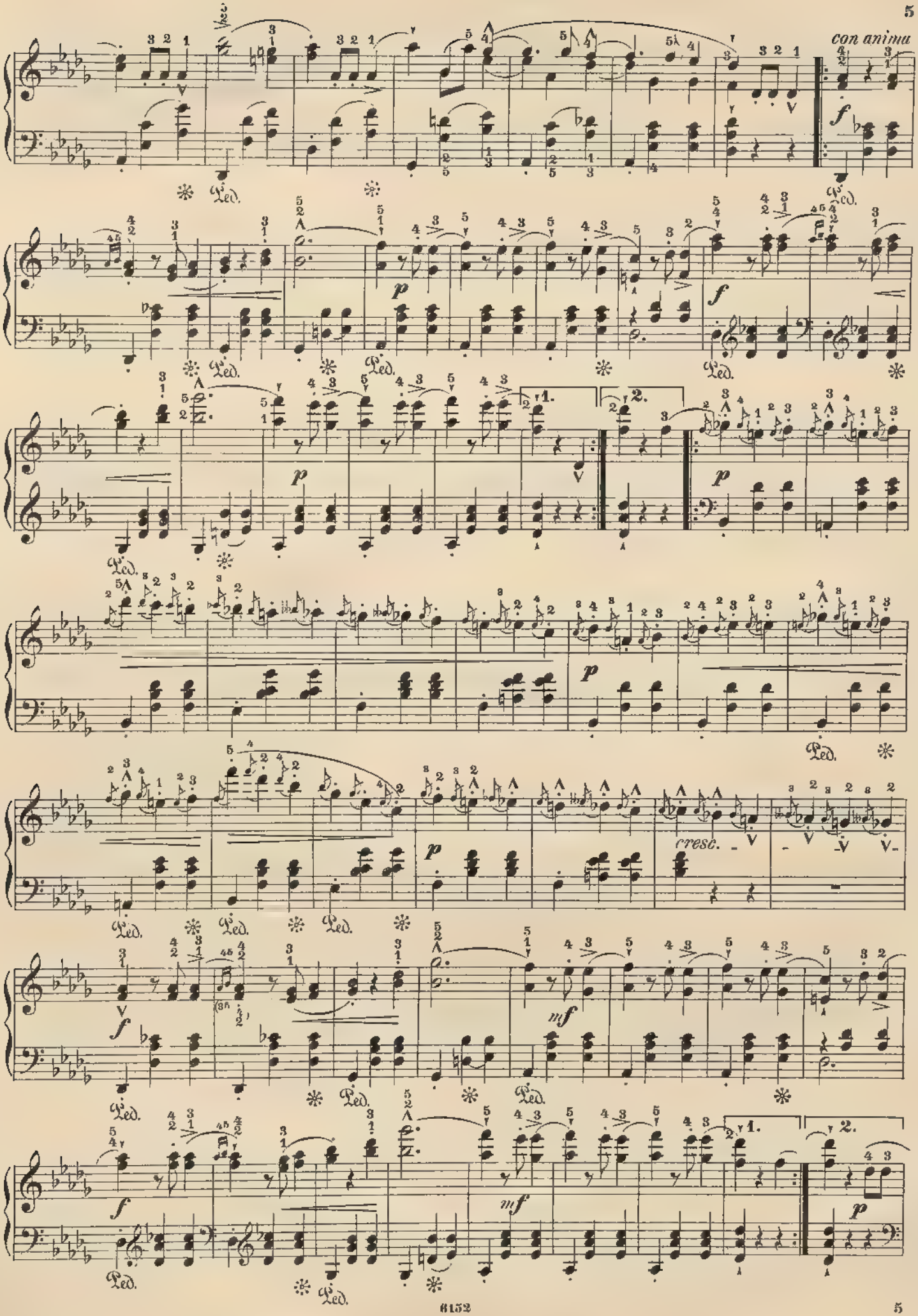
# Grande Valse brillante.

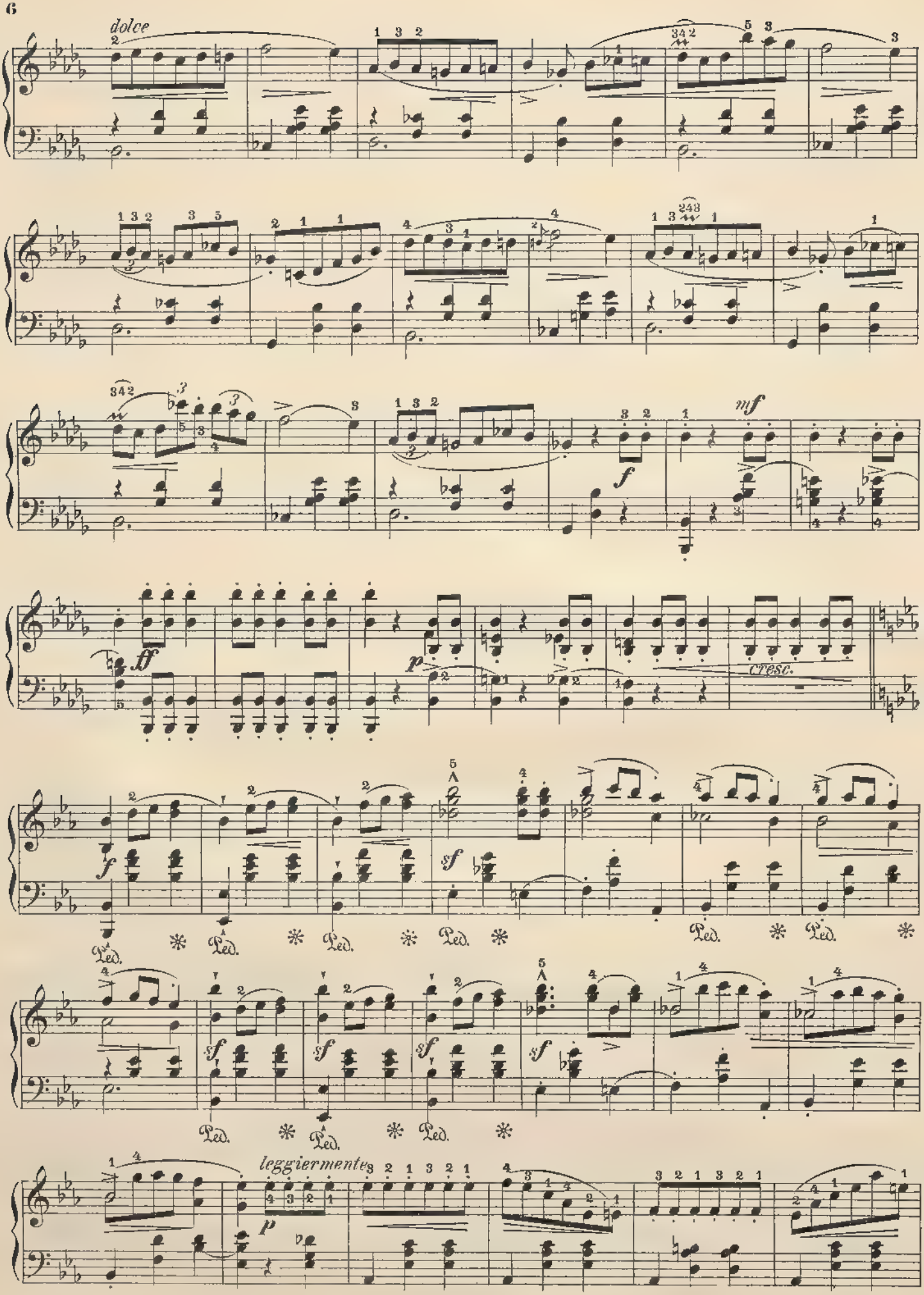
Chopin, Op. 18.

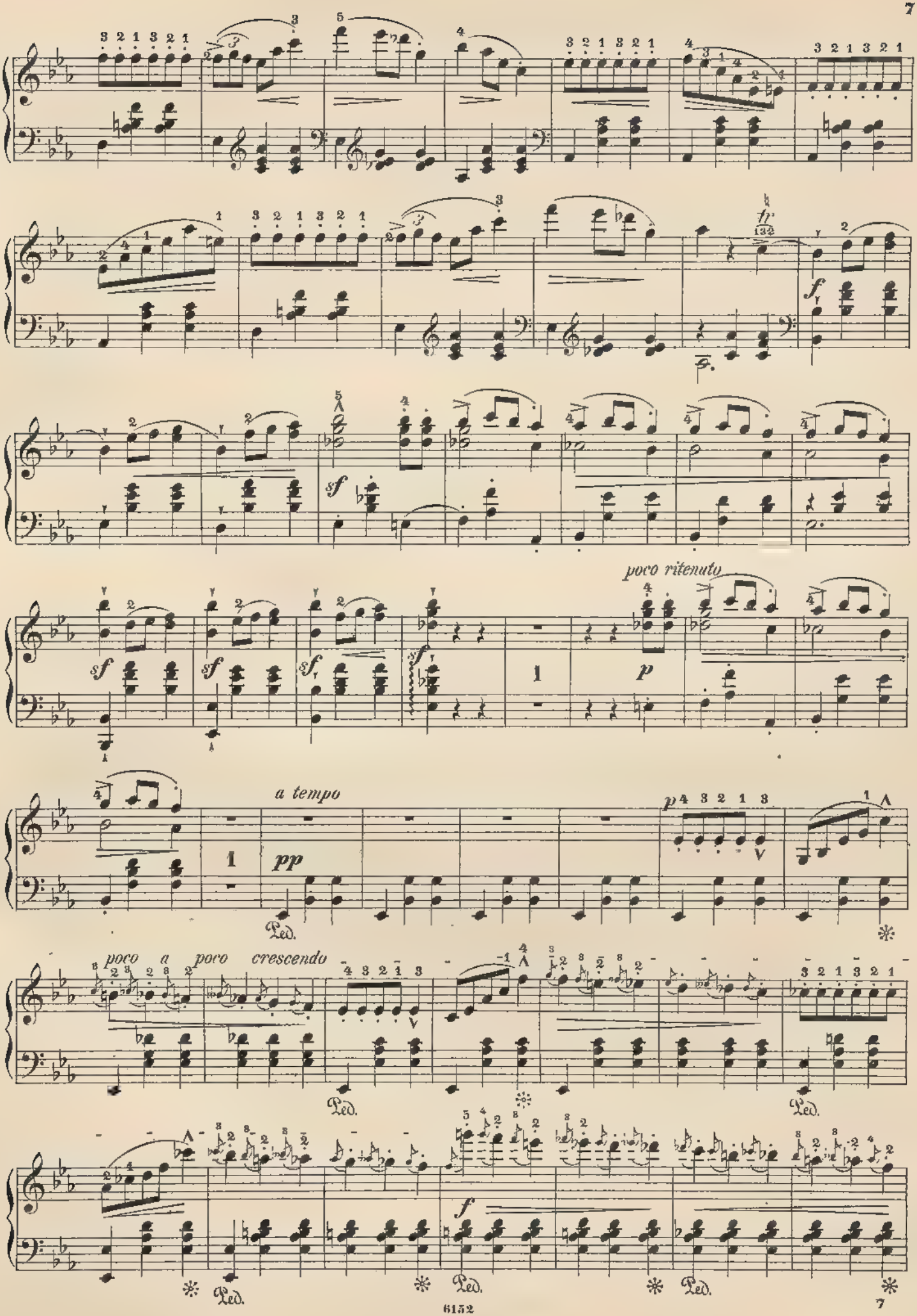
Vivo.

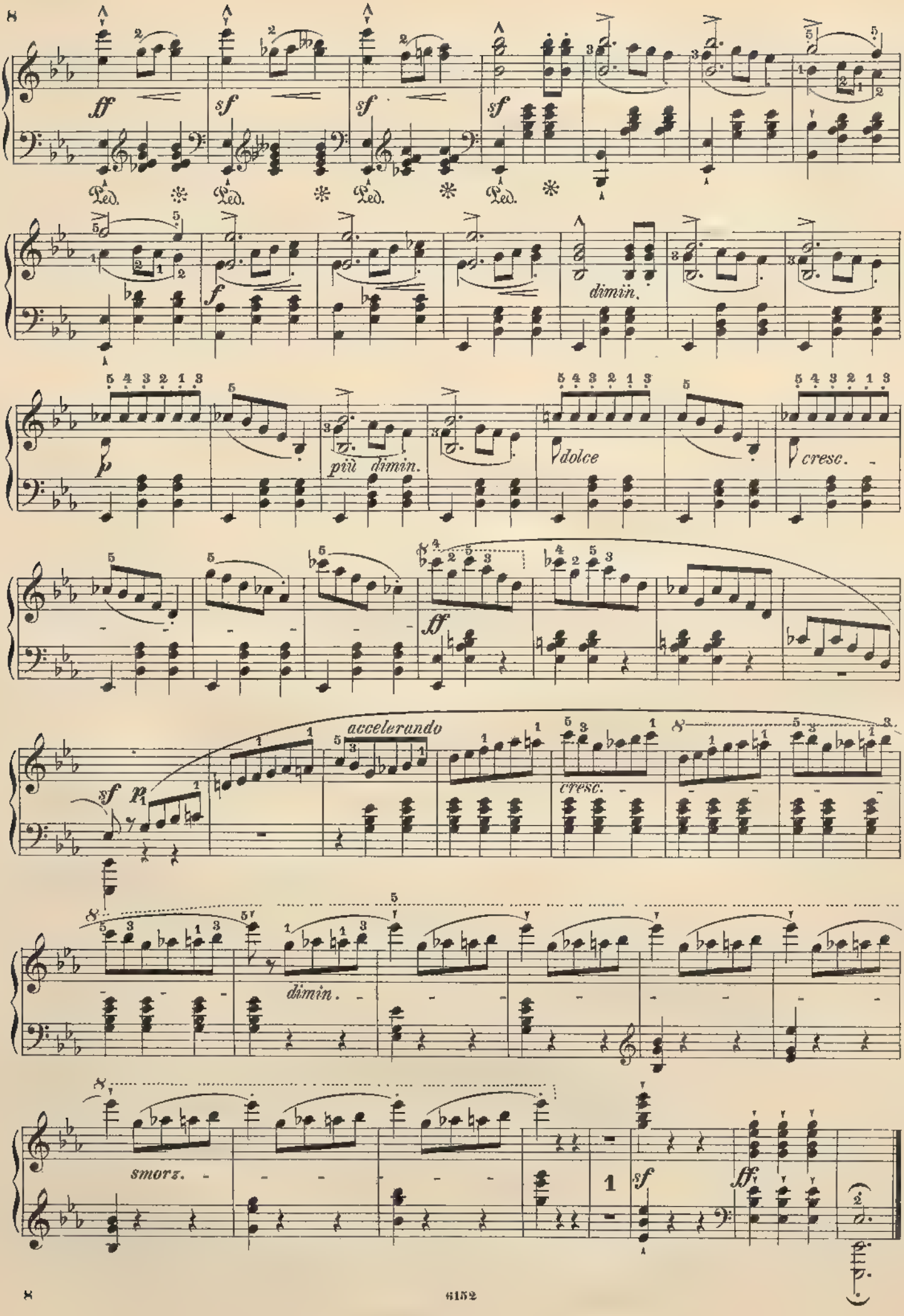



leggiermente
mf
f
ff
p
f
p
ff
dolce
poco riten.
a tempo
mf
Ped.


con anima
f
Ped.
p
1.
2.
cresc.
mf


dolce
mf
f
ff
p
cresc.
sf
Ped.
leggiermente

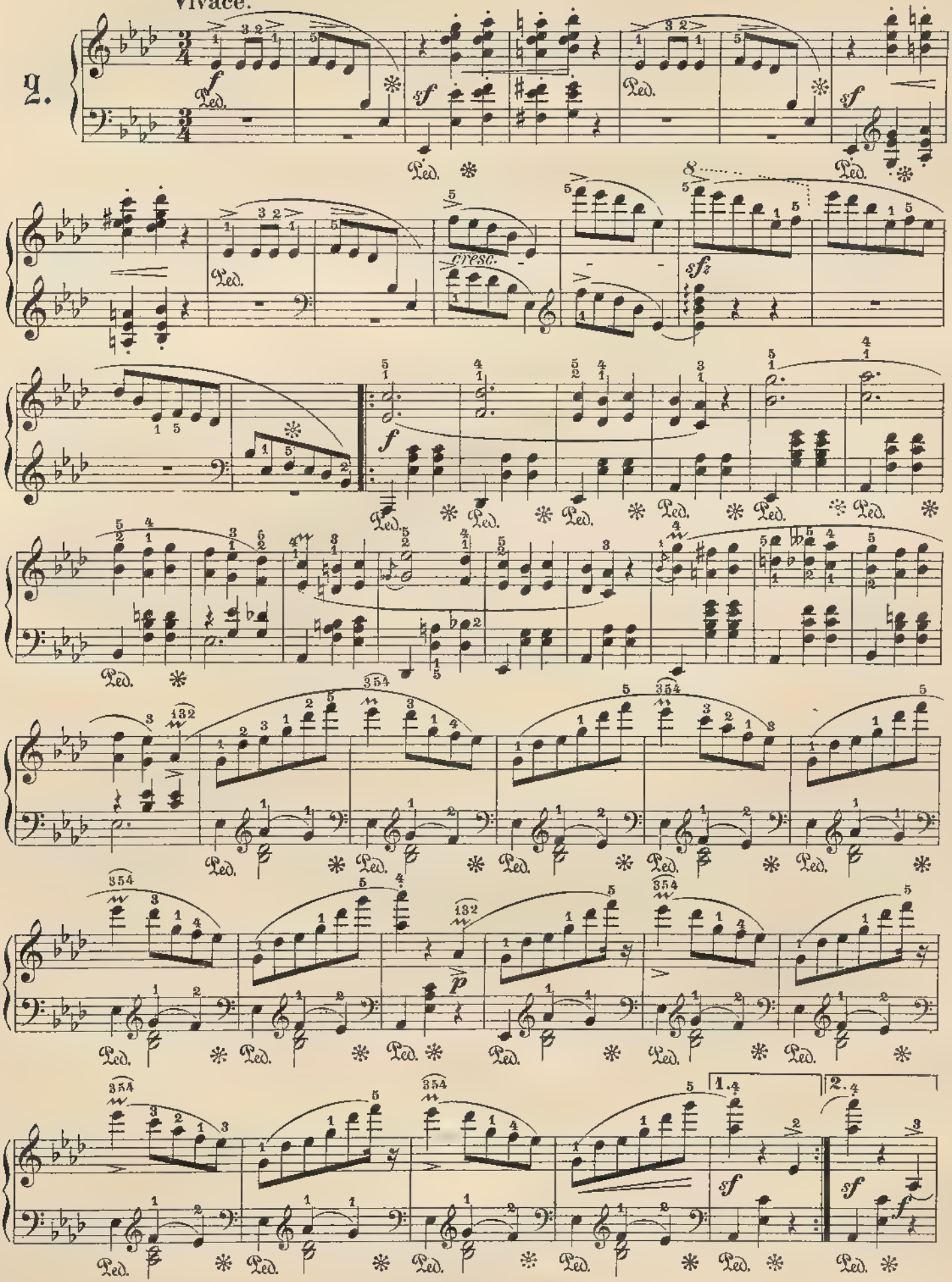

fz
132
sf
poco ritenuto
p
a tempo
pp
poco a poco crescendo
Ped.
f

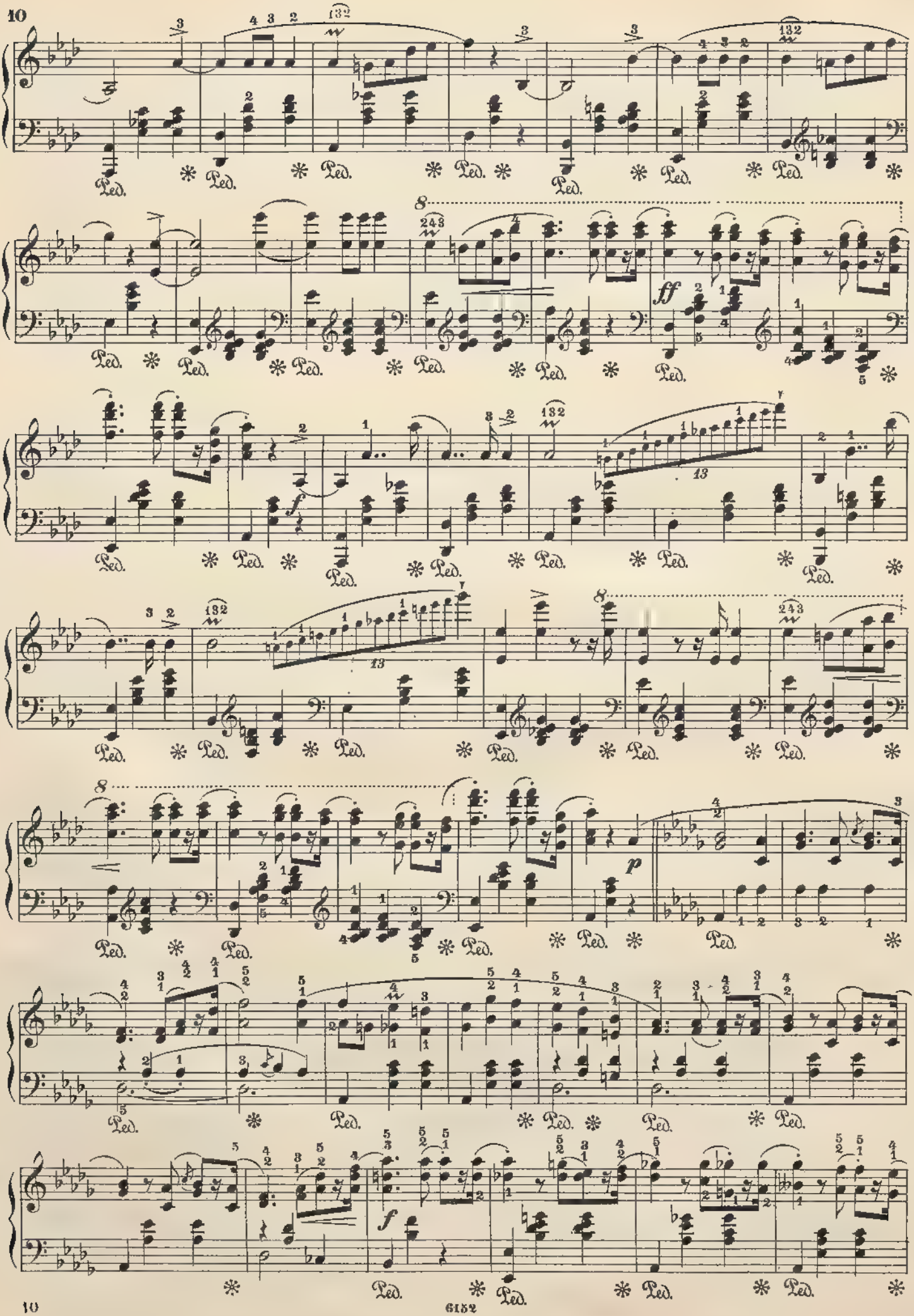

8
fff
sf
sf
sf
Ped.
Ped.
Ped.
Ped.
f
dimin.
più dimin.
dolce
cresc.
sf
accelerando
sf
cresc.
dimin.
smorz.
1
sf
fff
8
6152

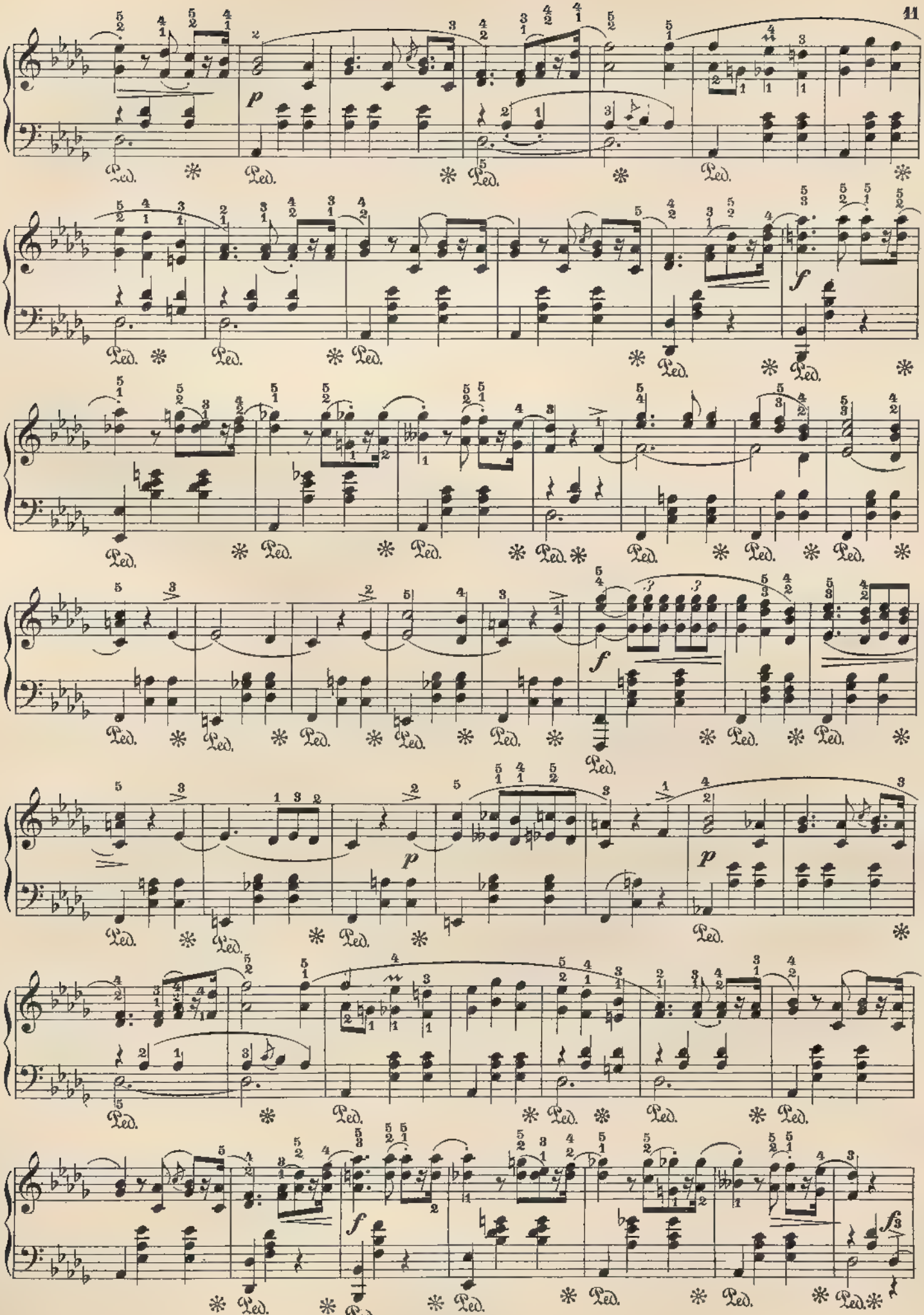
# Valse brillante.

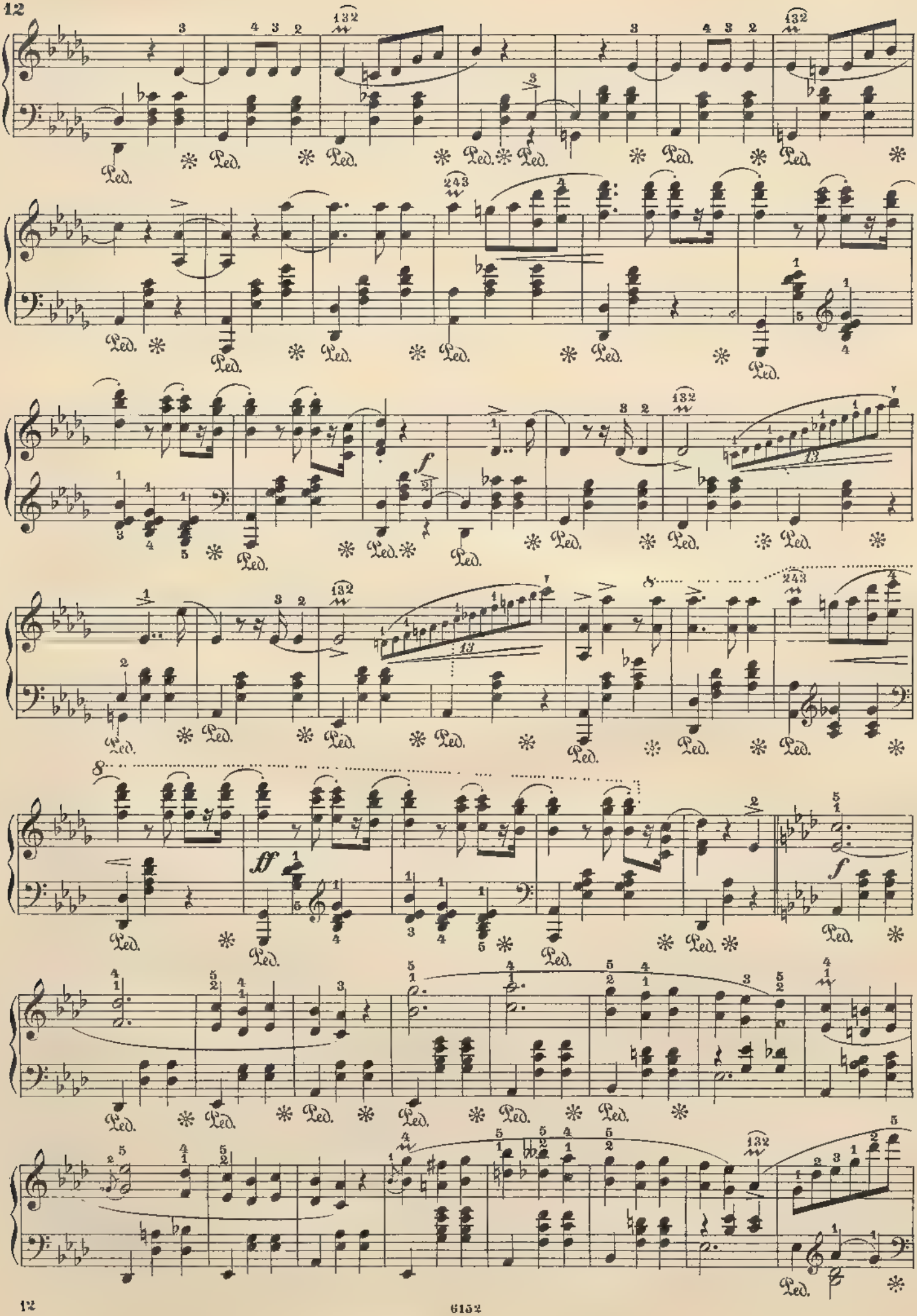
Opus 34, № 1.

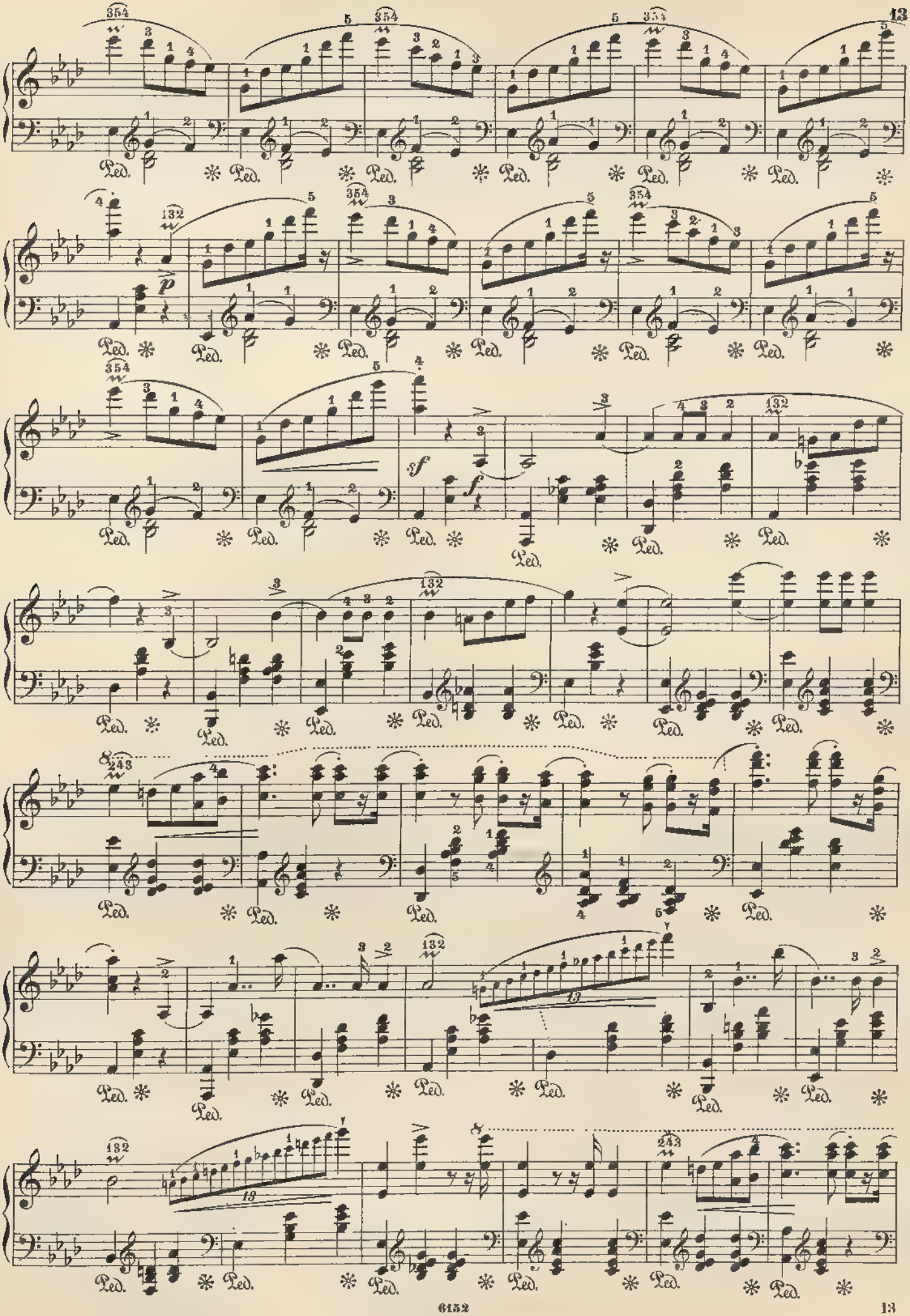
Vivace.

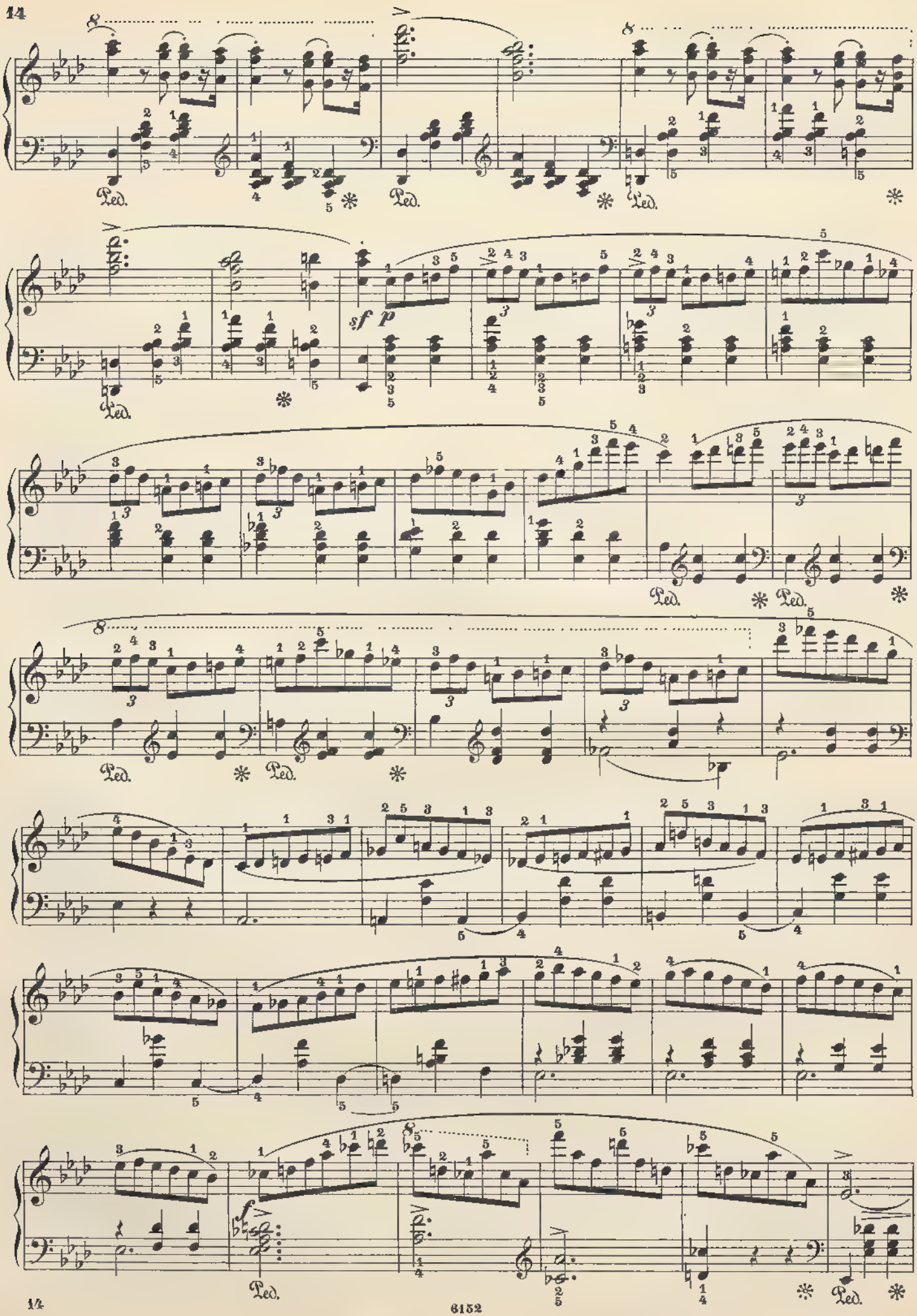


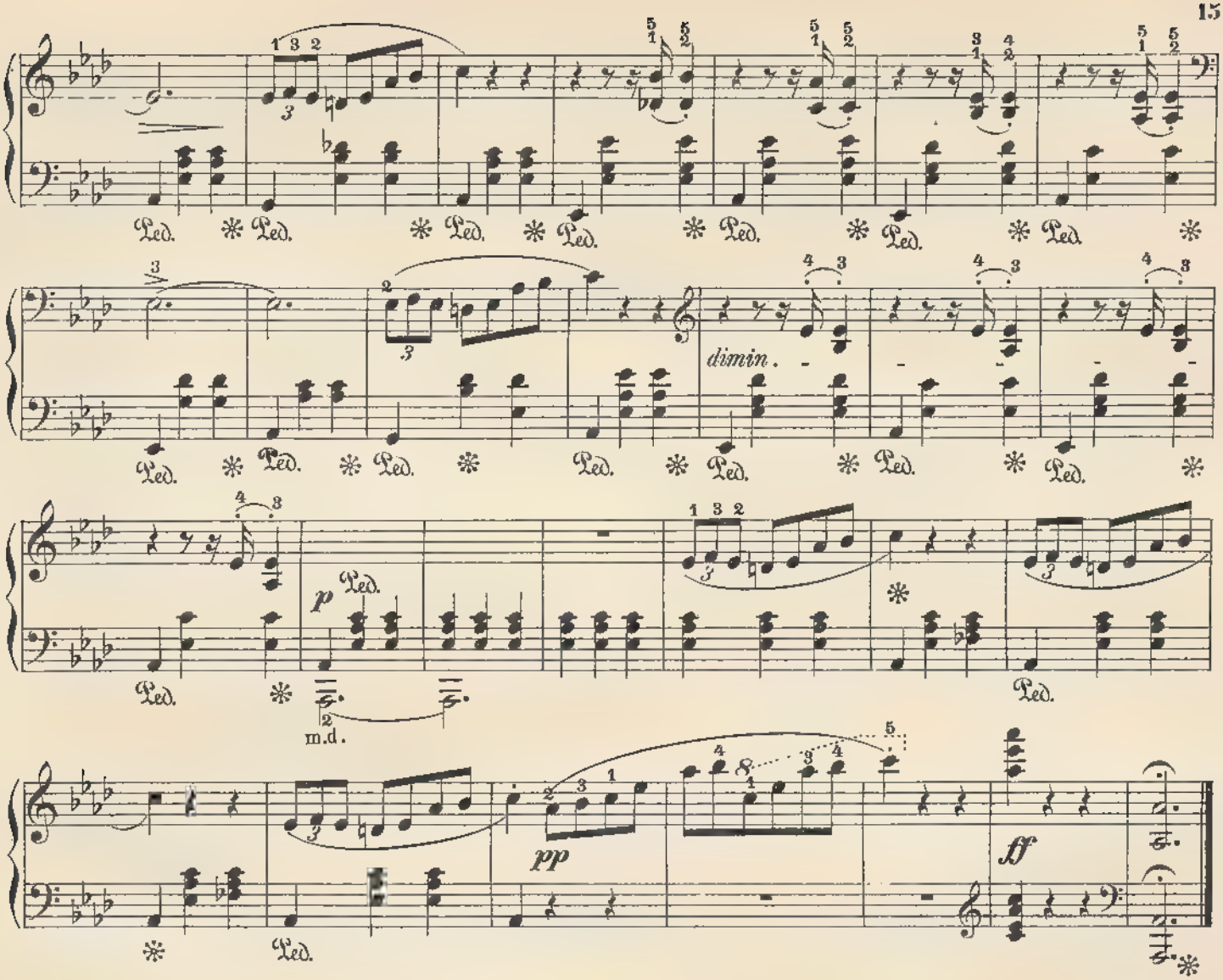

10
Ped.
8
ff
f
p
13


p
f
p
f
p
f
f


Ped.
f
ff

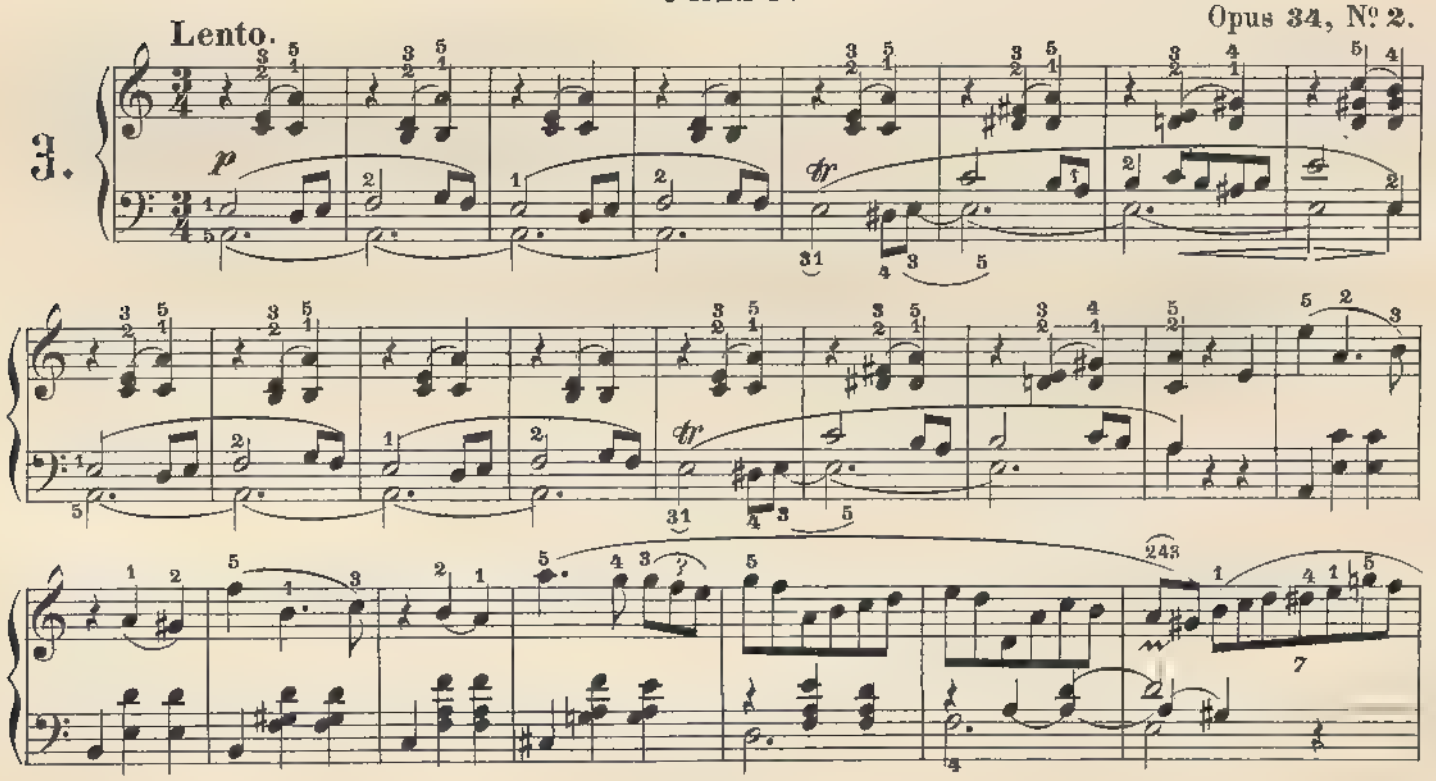

Ped.
p
sf
f

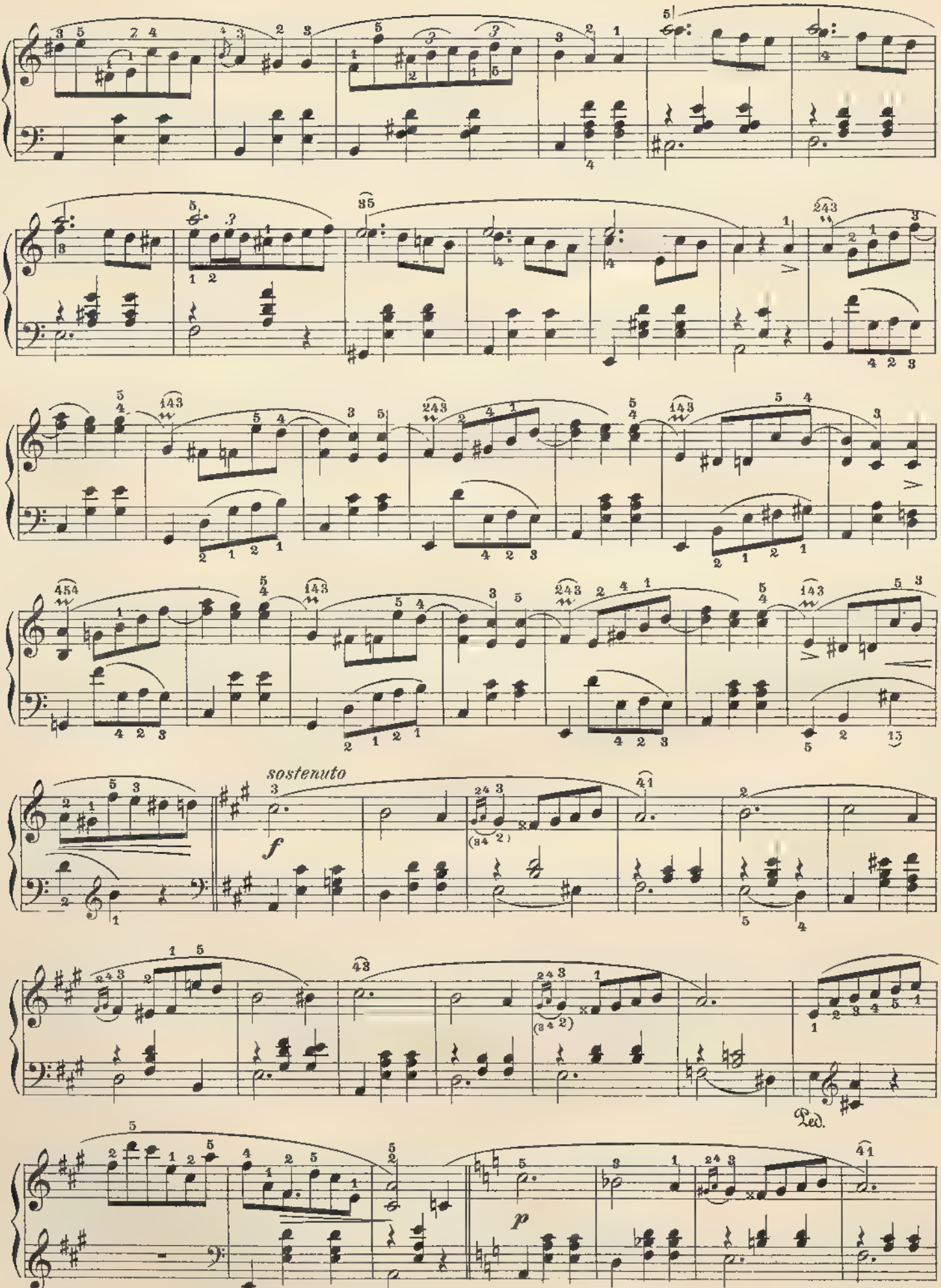

Ped.
sf p
f

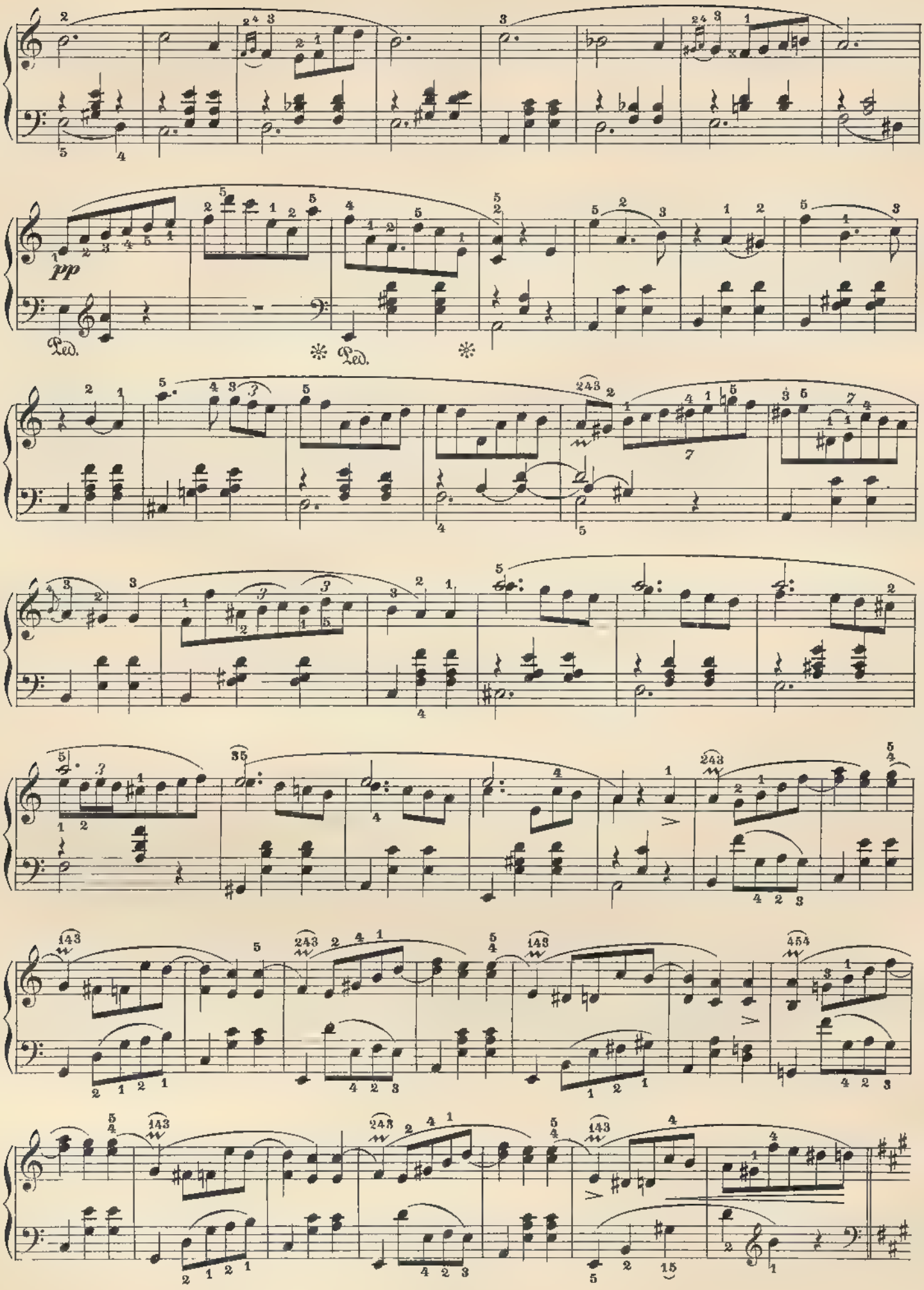


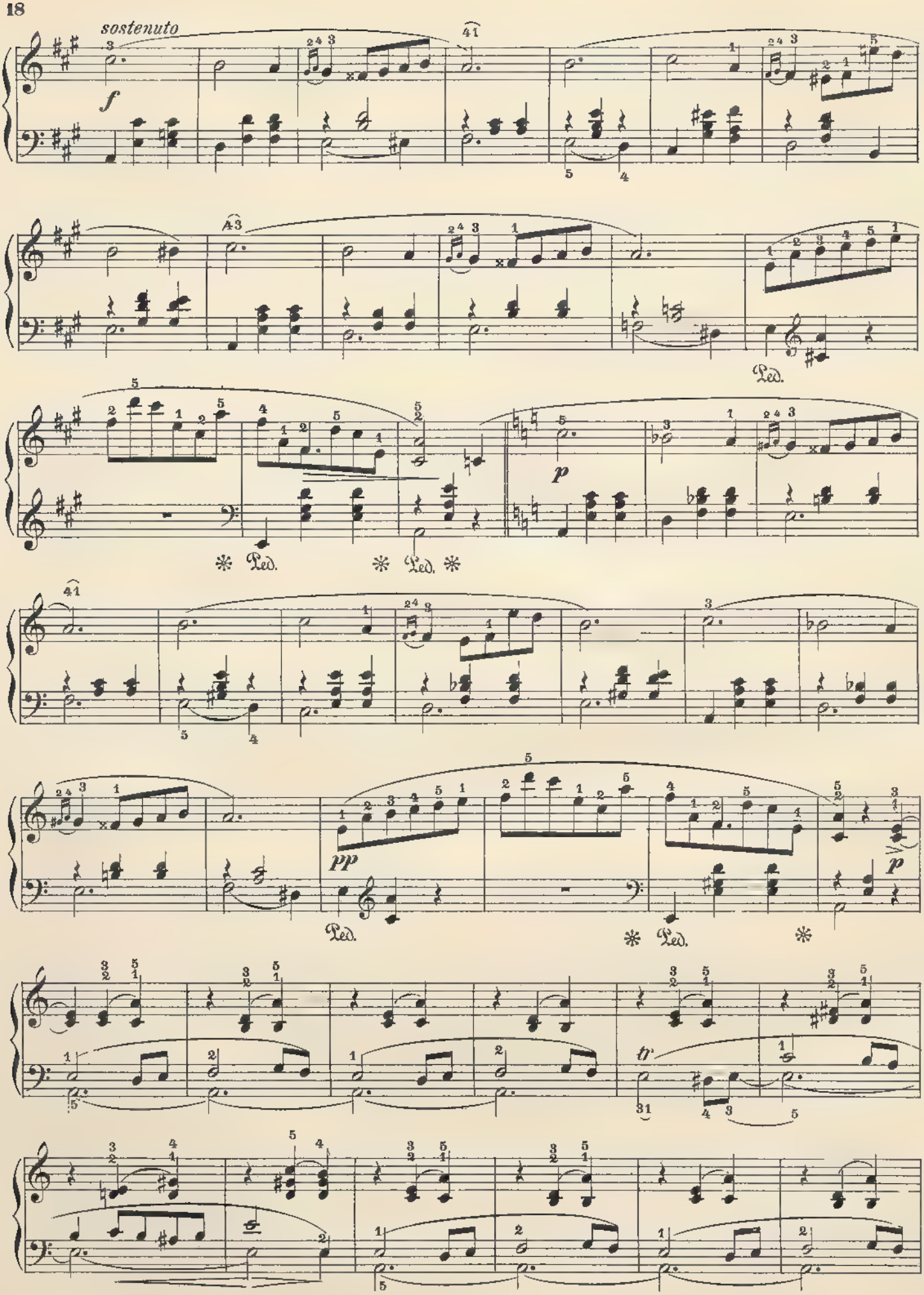

# Valse.

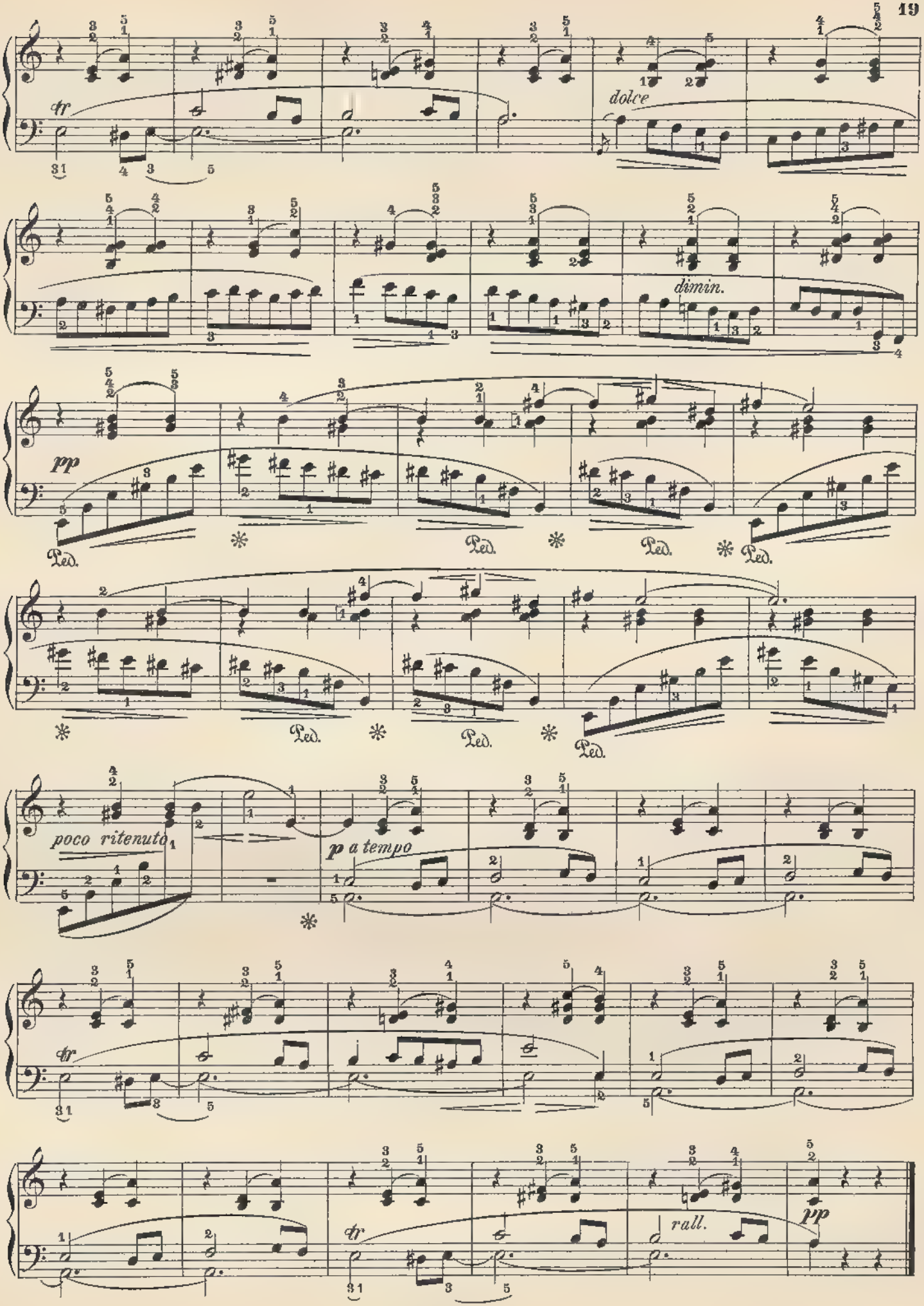
Opus 34, № 2.




sostenuto
f
p
Ped.
Ped.
Ped.


pp
Ped.
Ped.

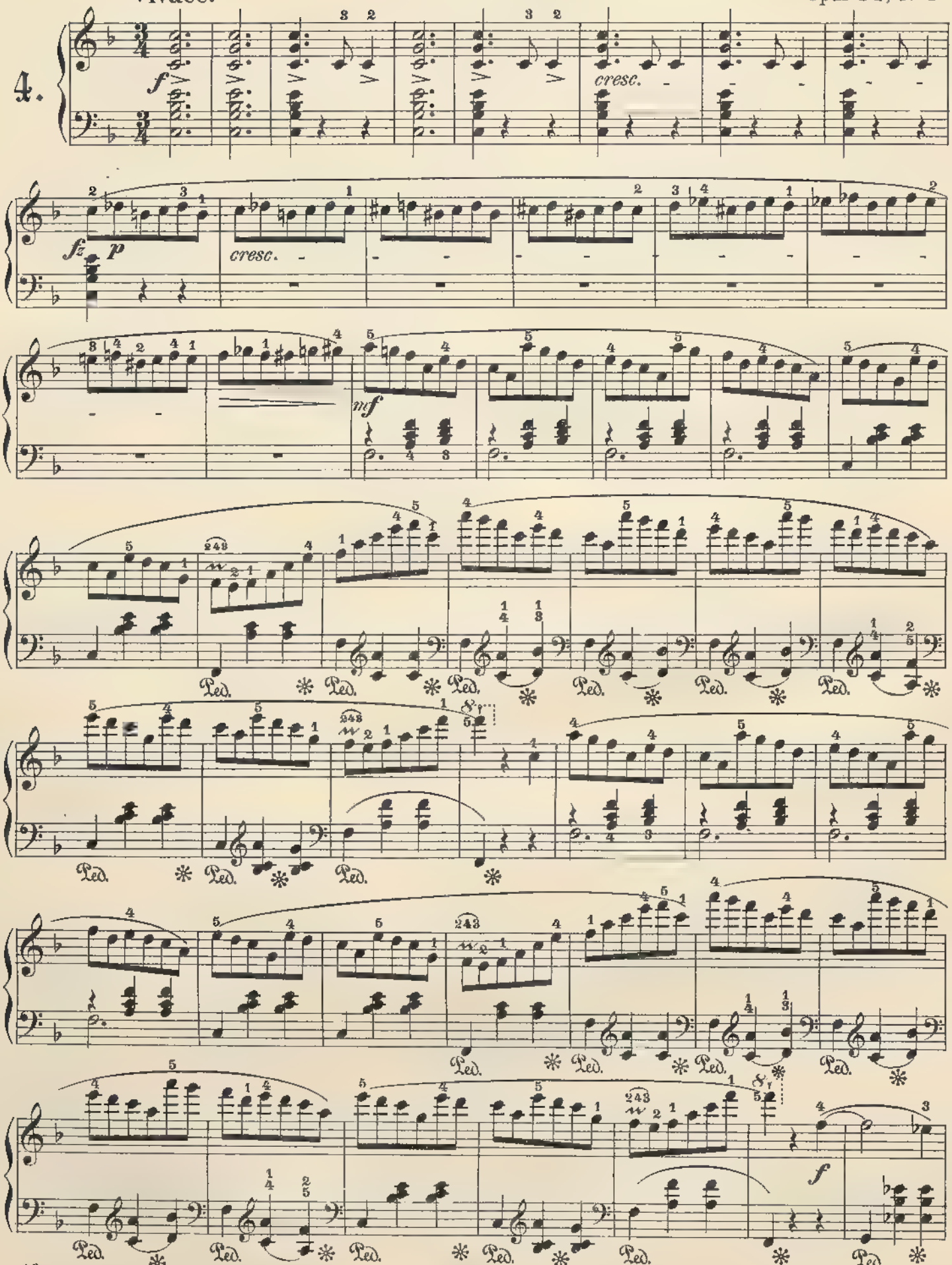

sostenuto
f
41
A3
Ped.
p
pp
tr

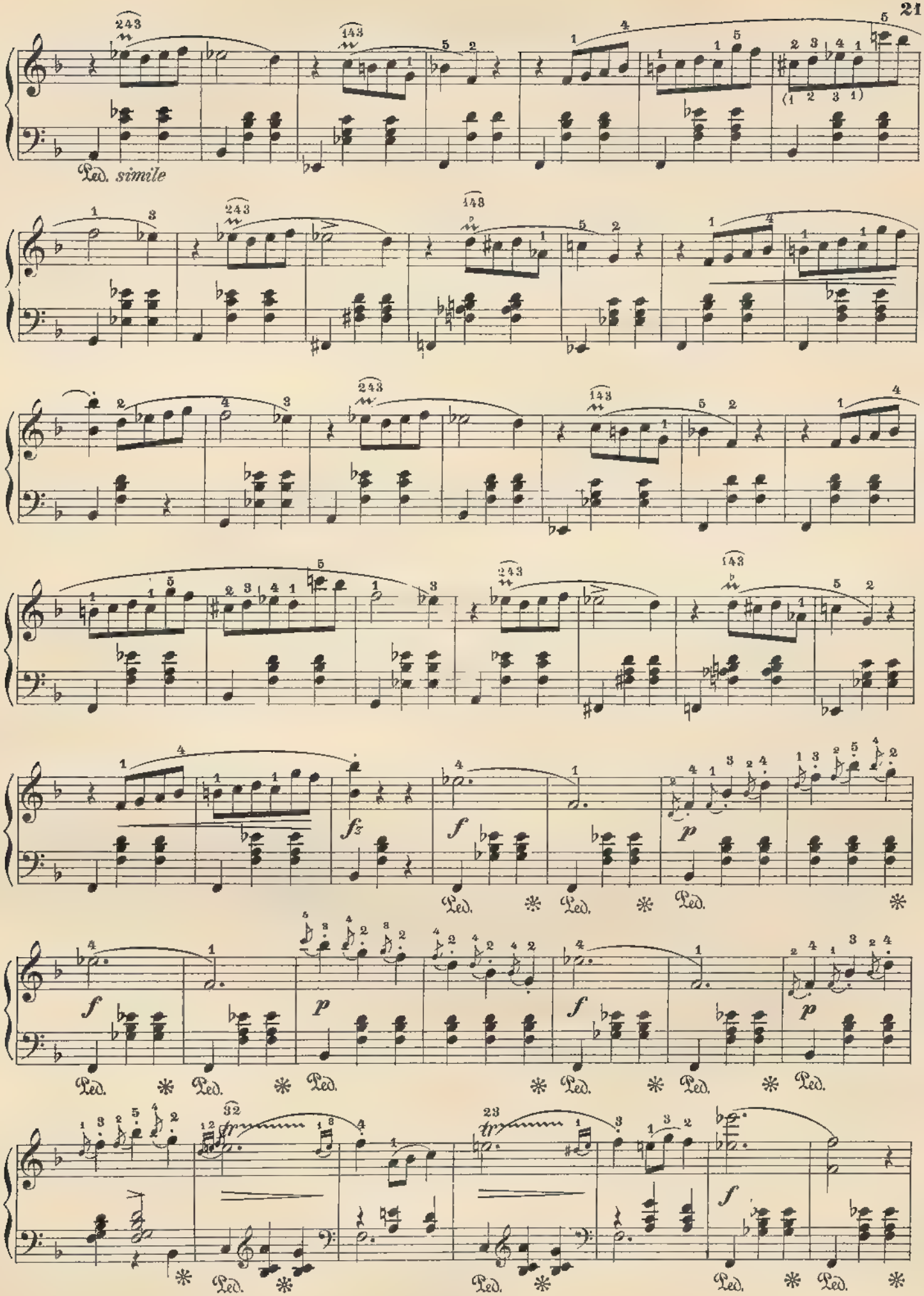

tr
dolce
dimin.
pp
Ped.
poco ritenuto
p a tempo
tr
rall.
pp

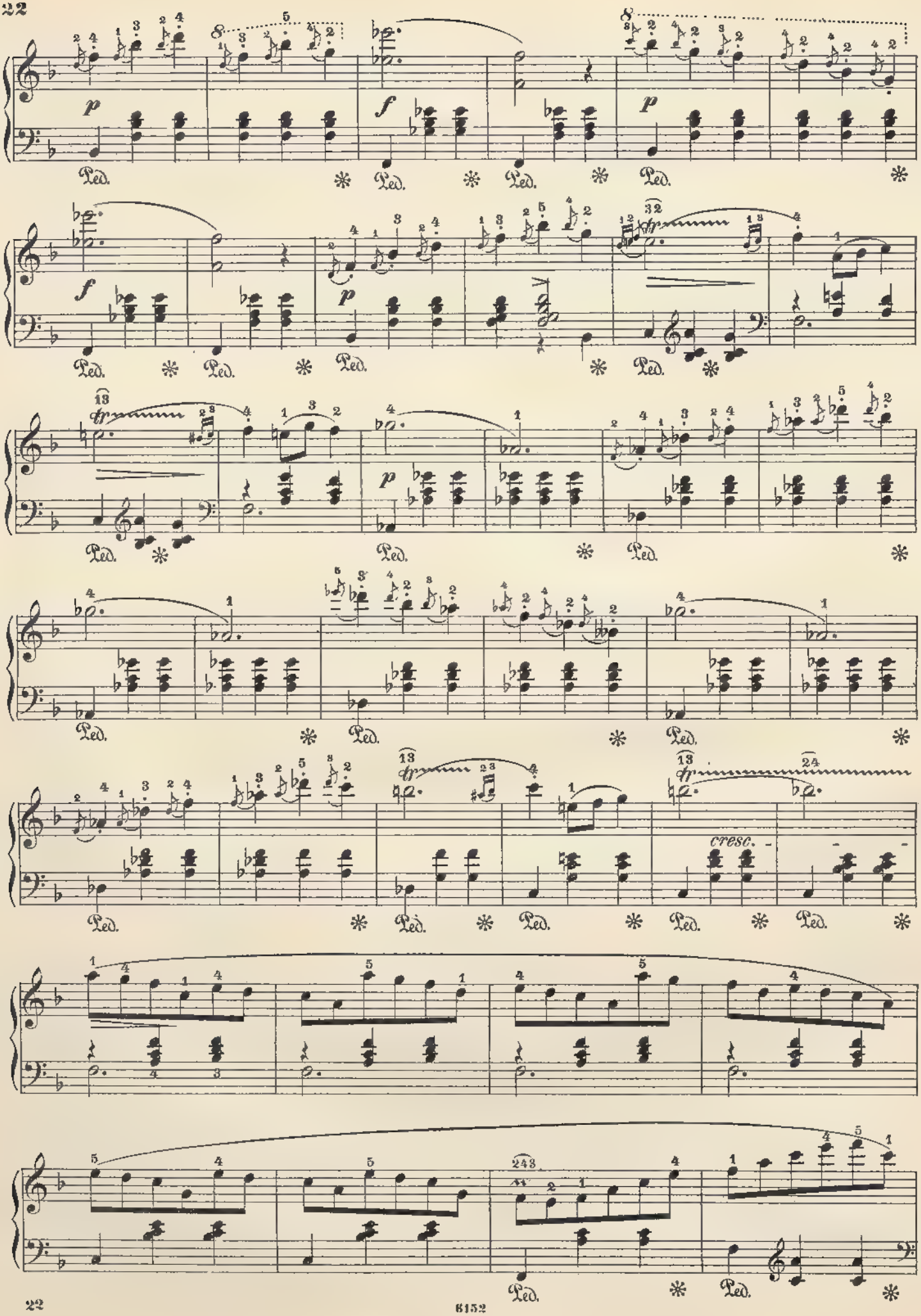
# Valse brillante.

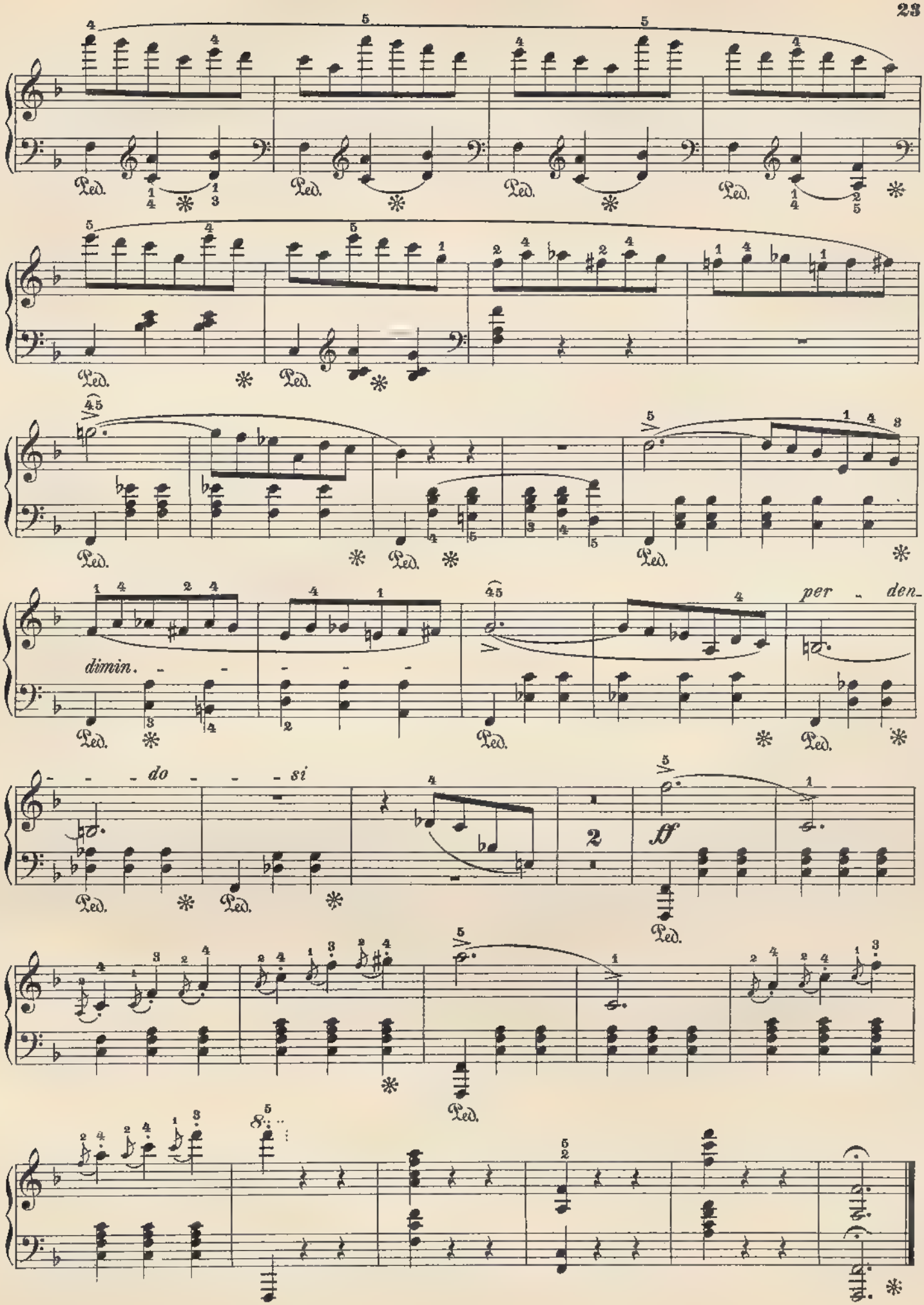
Vivace.

Opus 34, № 3.




Ped. simile
fz
f
p
f
p
f
p
f

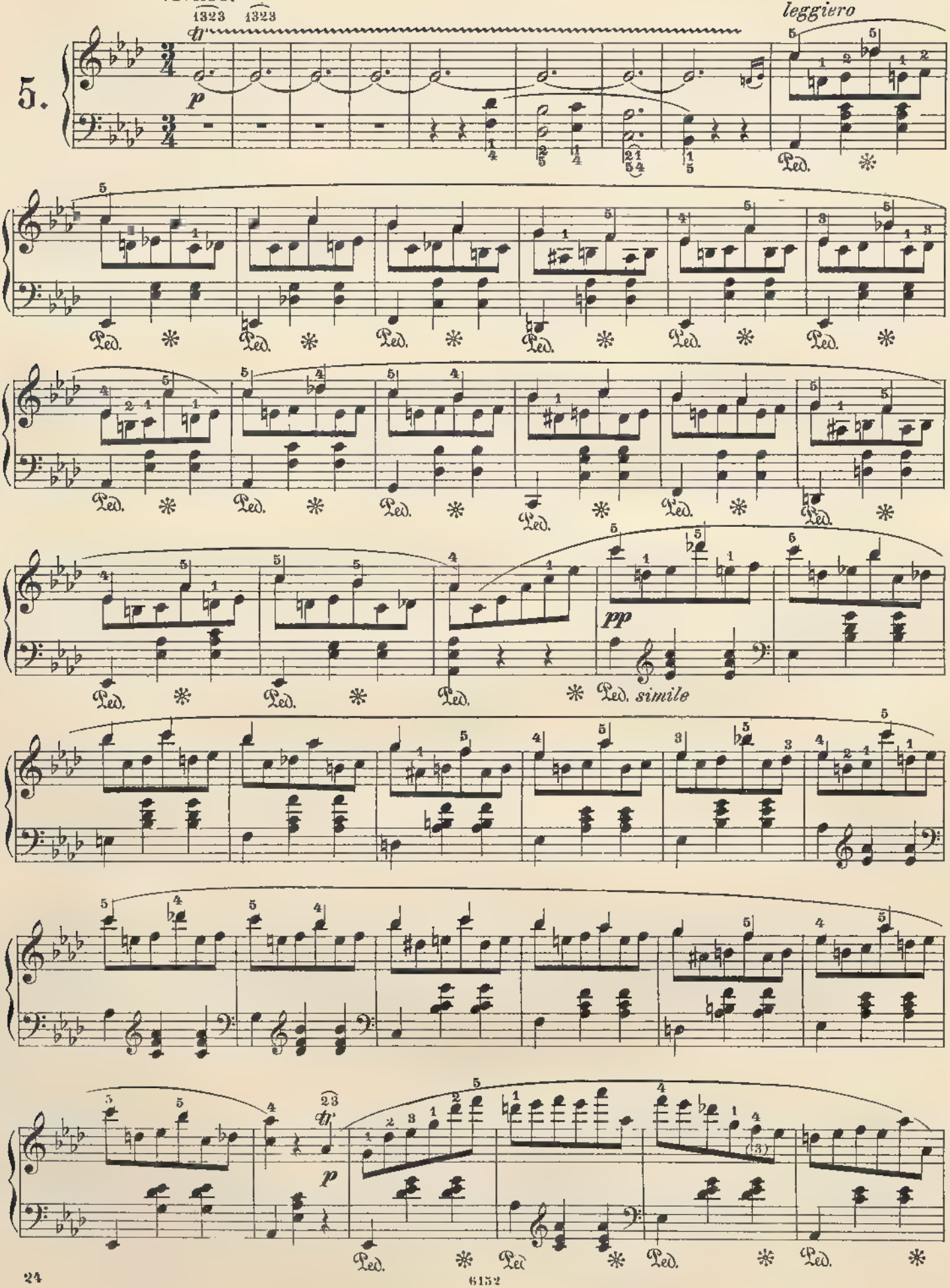

p
f
p
f
p
tr
cresc.

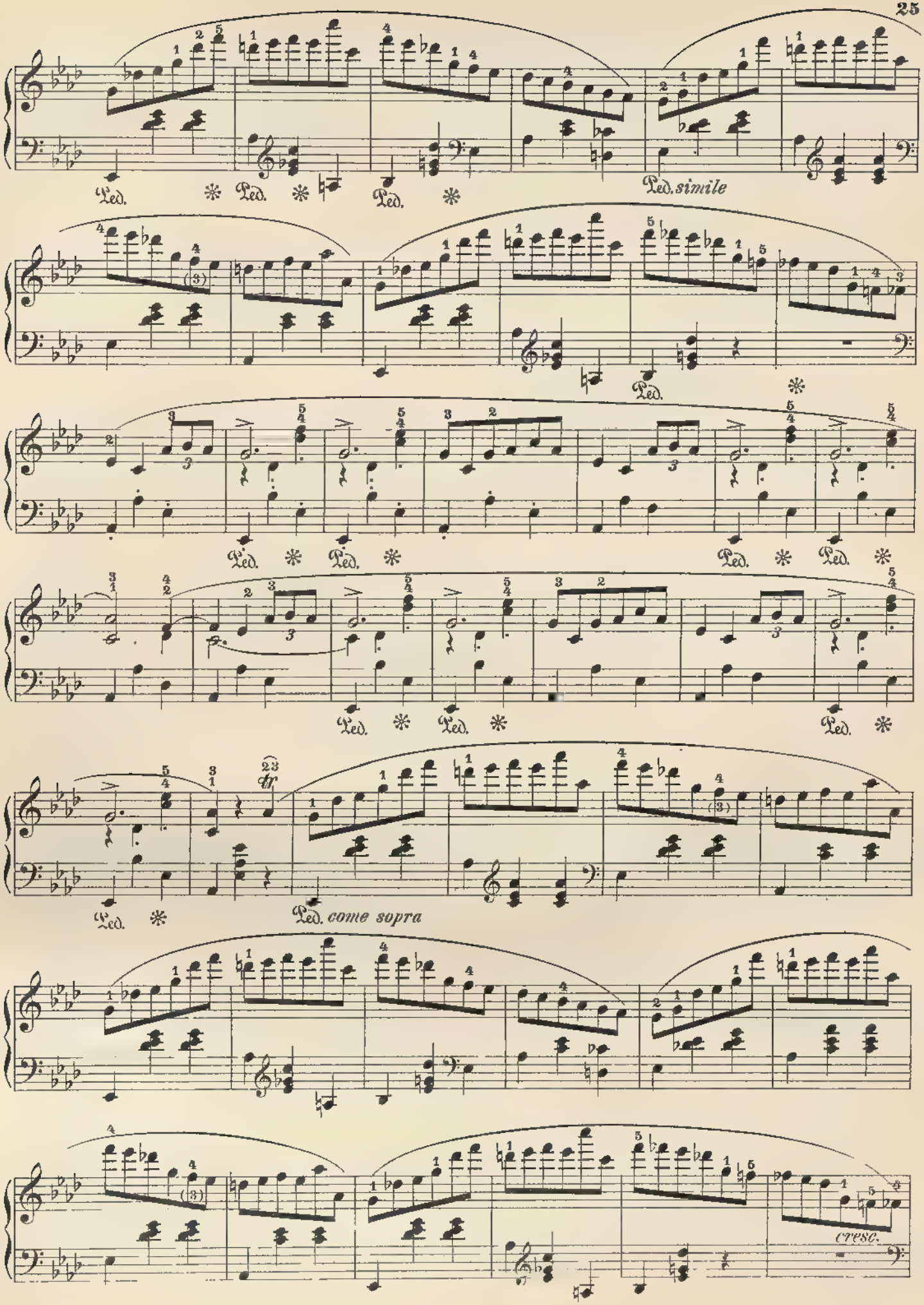

Ped.
dimin.
per - den-
- - - do - - - si
ff

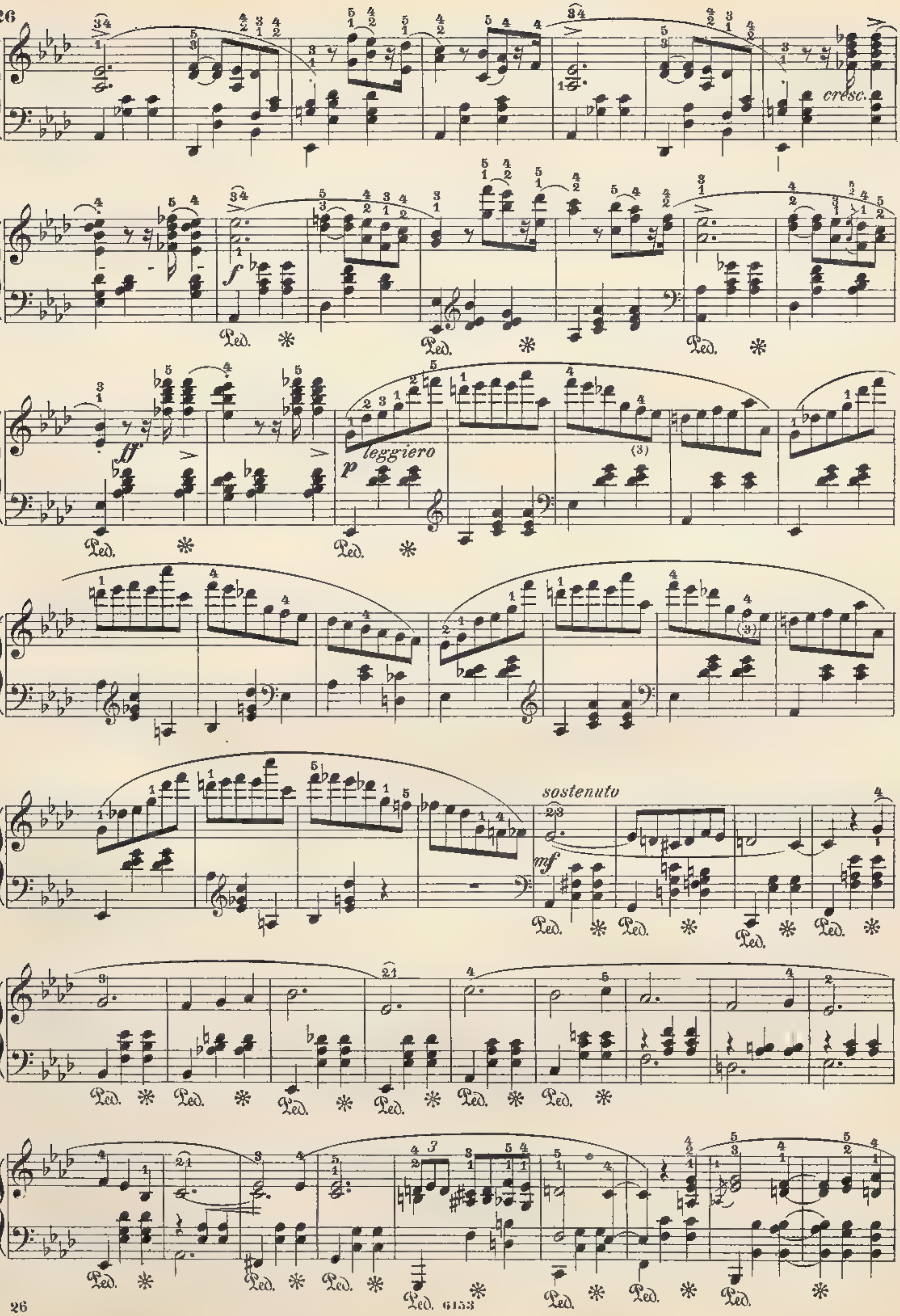
# Grande Valse.

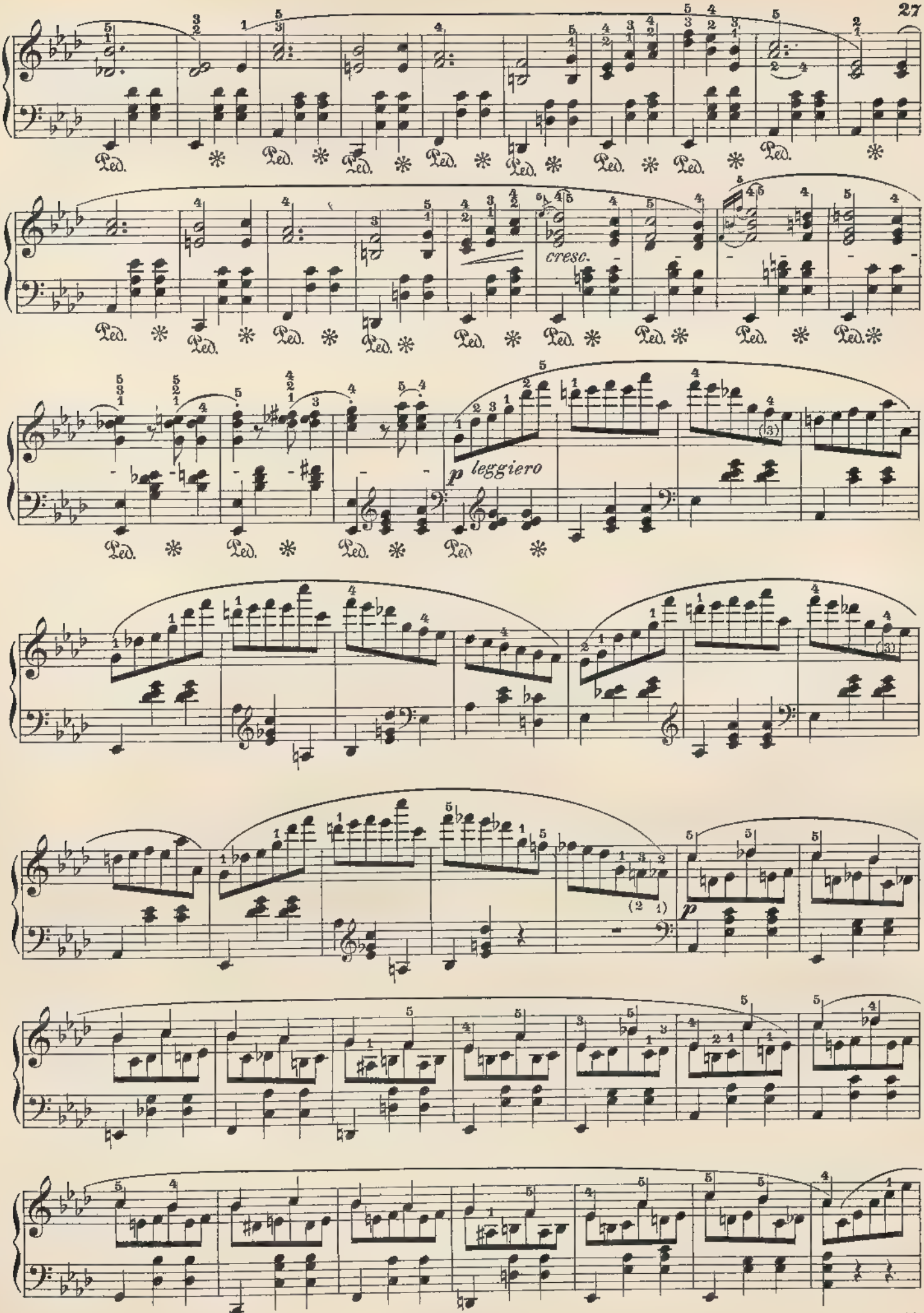
Vivace.

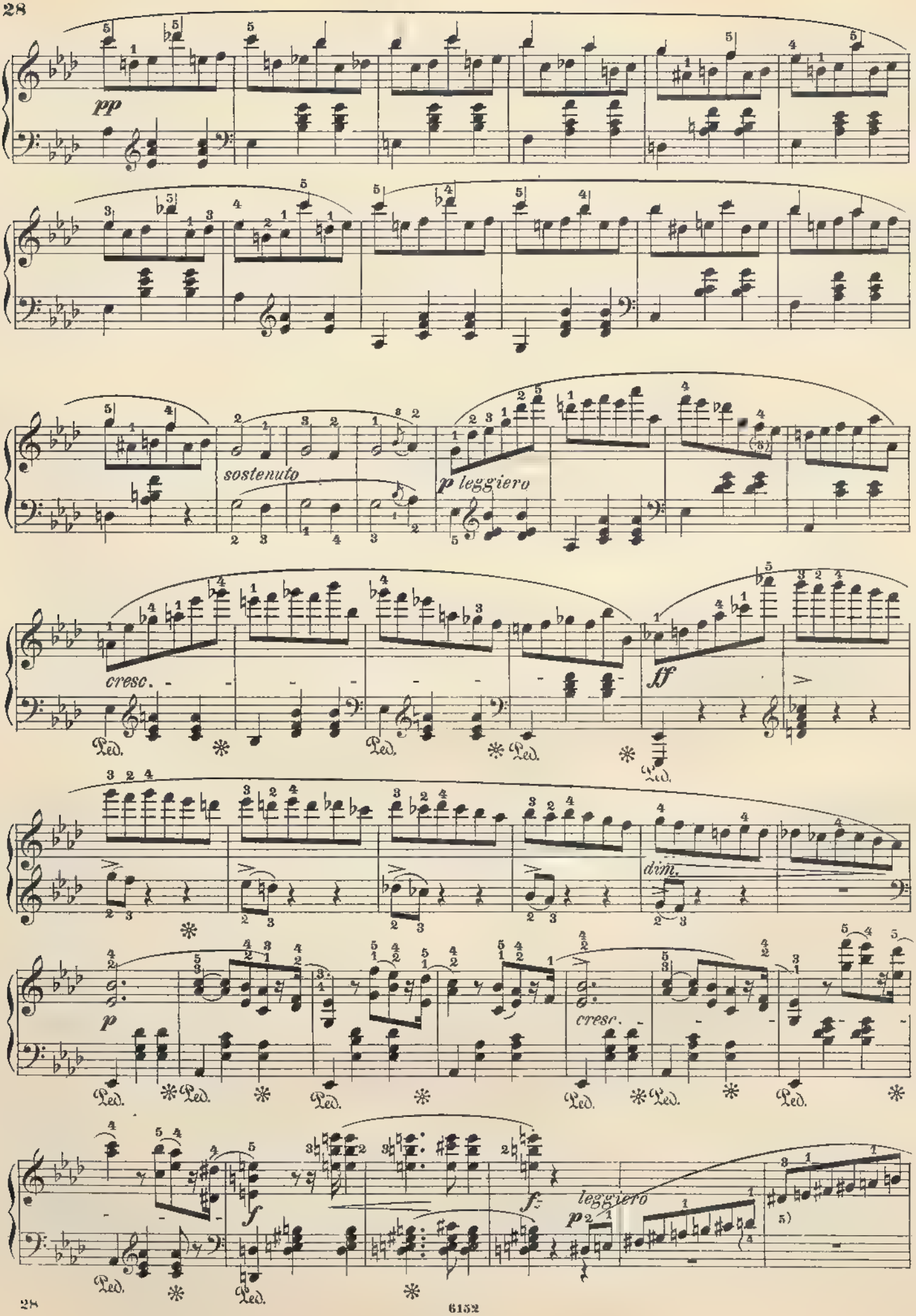
Opus 42.

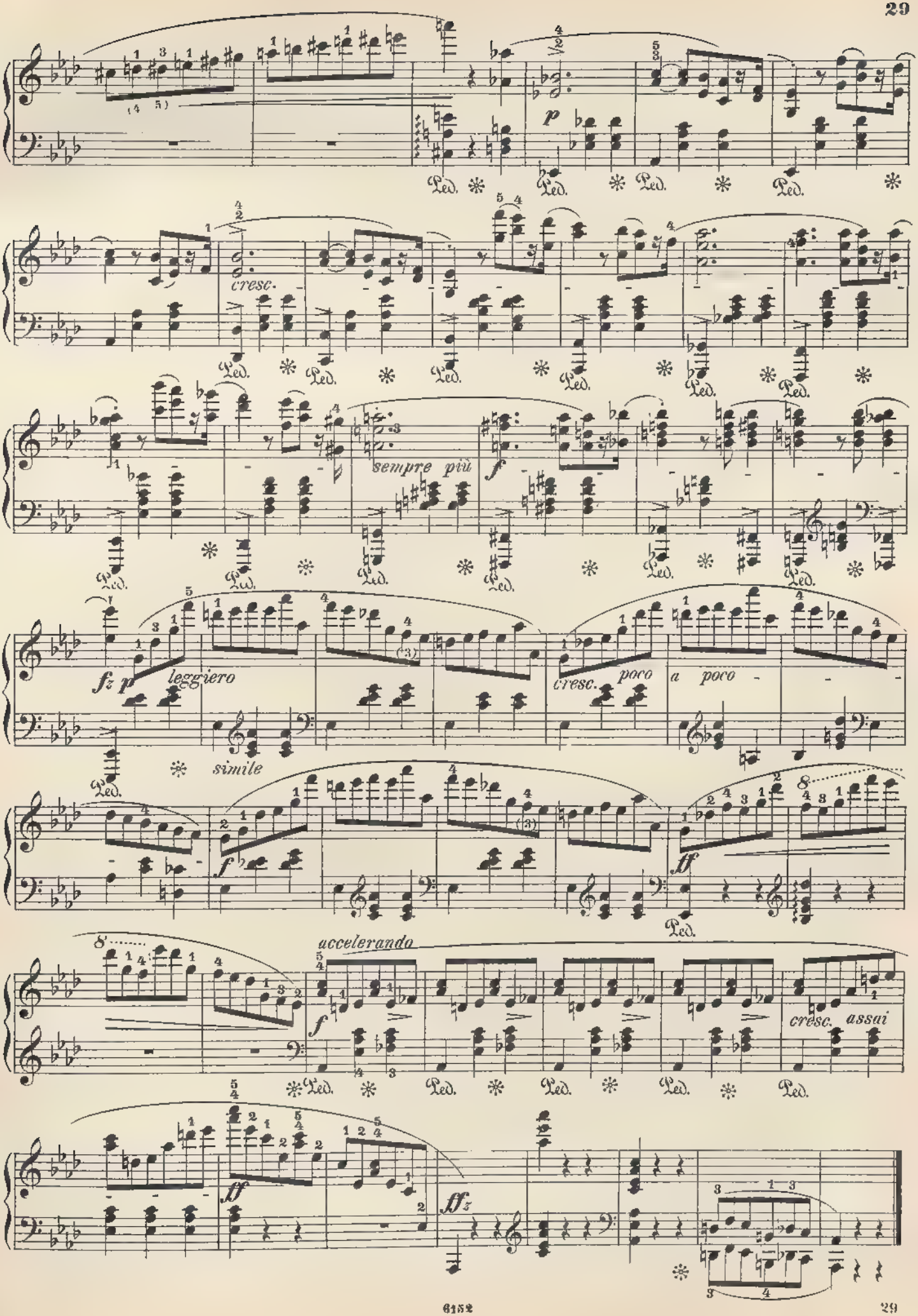



Ped. * Ped. * Ped. *
Ped. simile
Ped.
Ped. * Ped. *
Ped. * Ped. *
Ped. * Ped. *
Ped. * Ped. come sopra
cresc.


cresc.
Ped.
leggiero
sostenuto
6153


cresc.
p leggiero
p

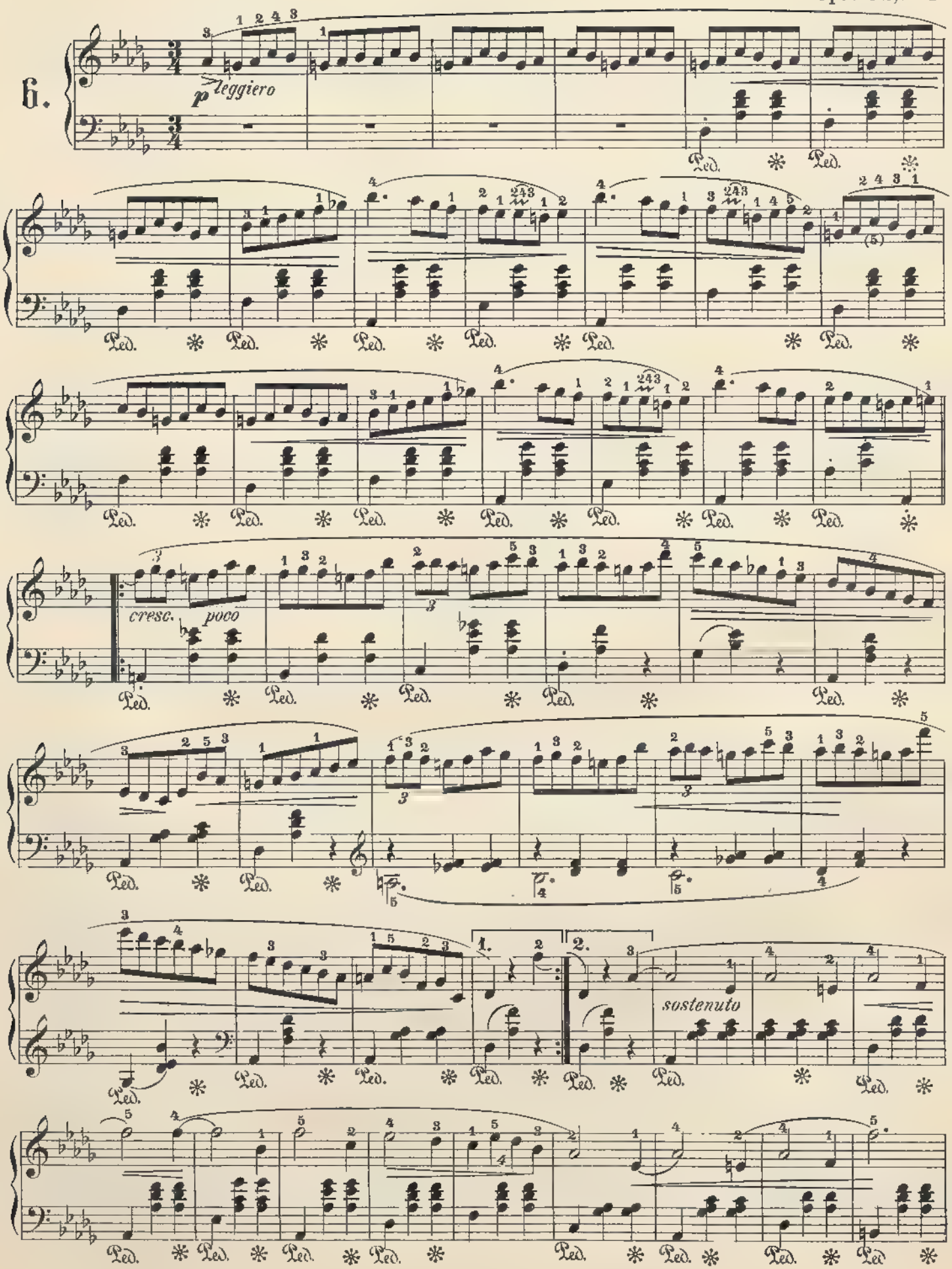

pp
sostenuto
p leggiero
cresc.
ff
dim.
p
cresc.
f
f
leggiero
p
Ped.

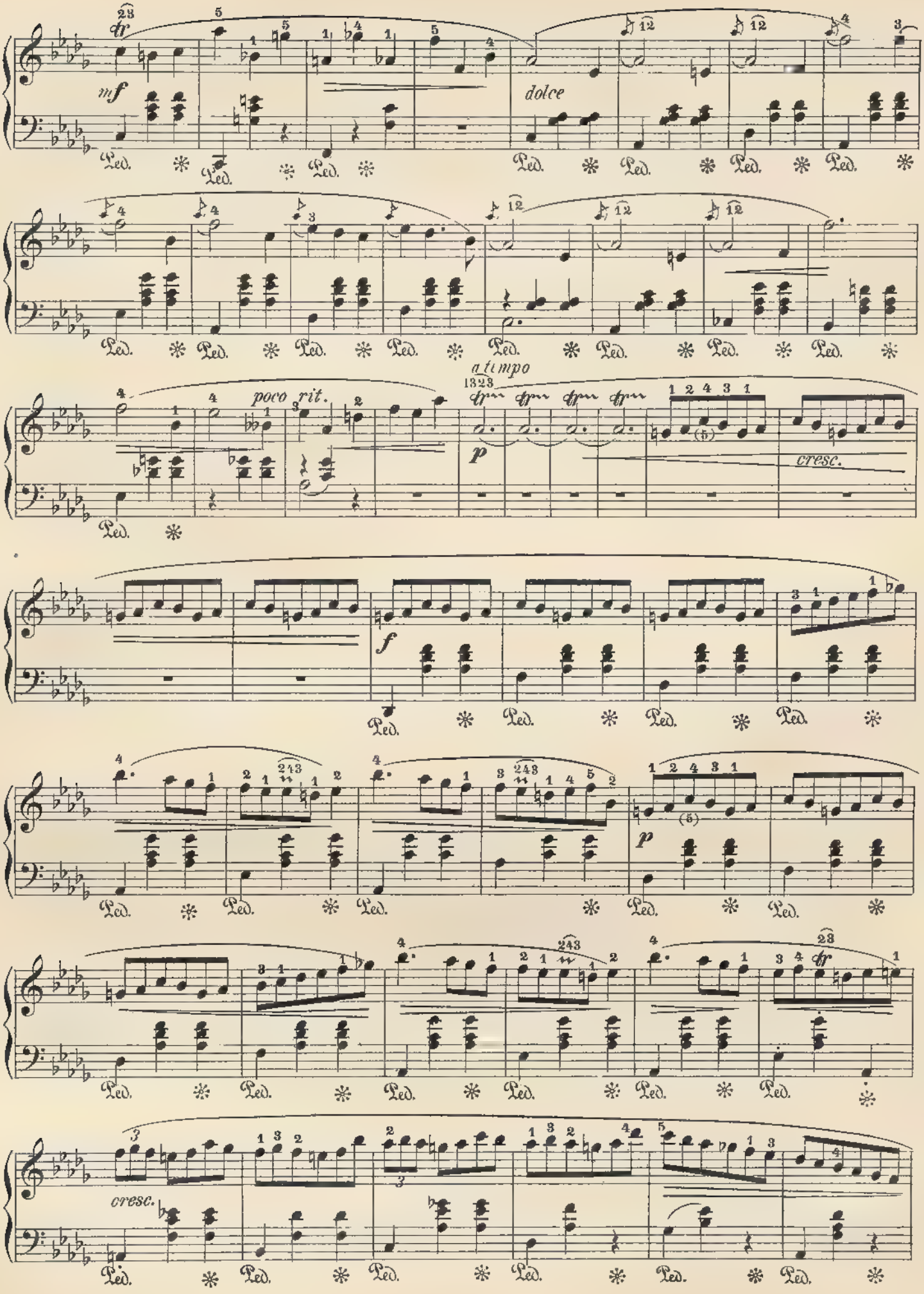

cresc.
sempre più
leggiero
simile
cresc. poco a poco
accelerando
cresc. assai

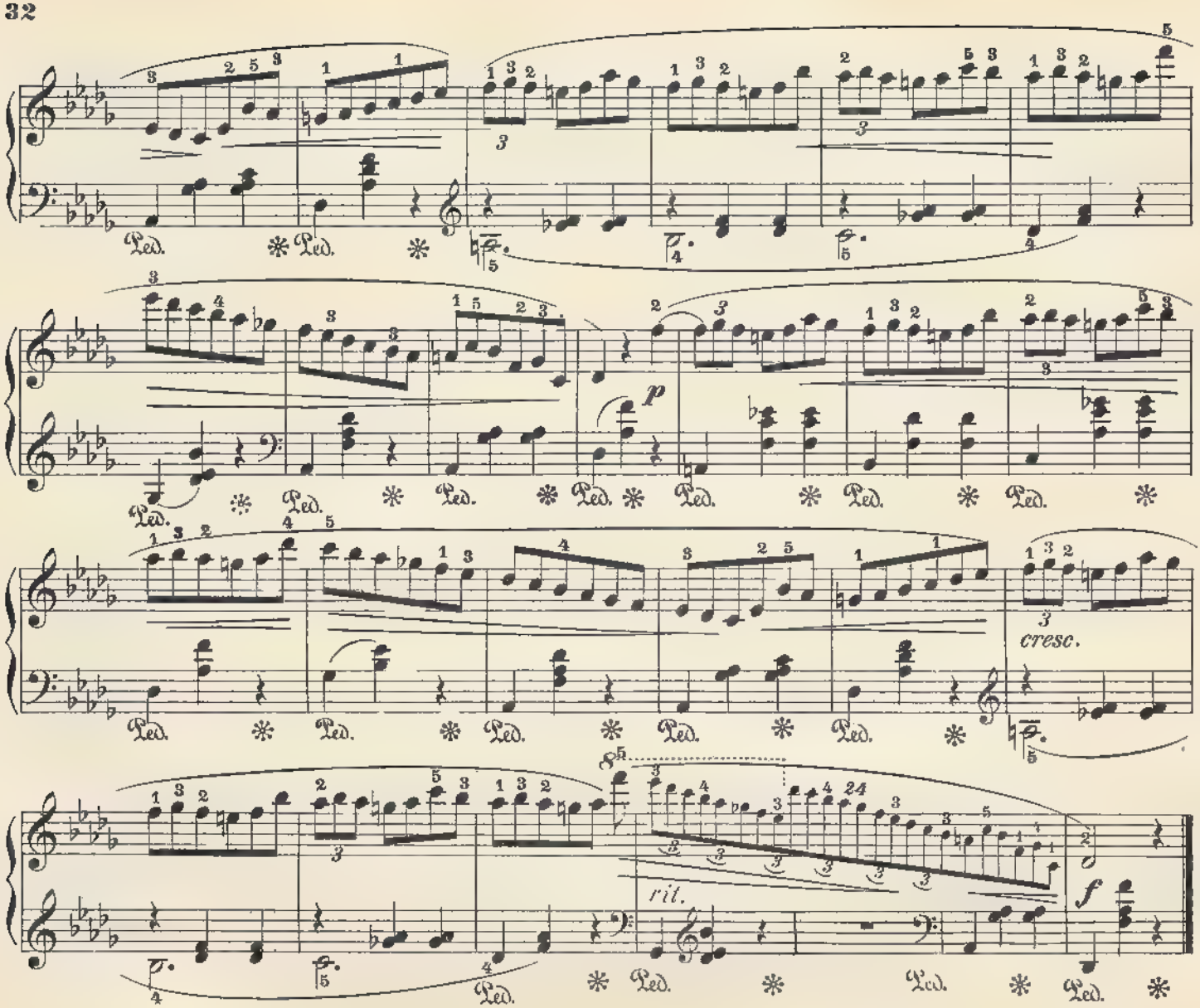
# Valse.

Molto vivace.

Opus 64, № 1.




mf
dolce
poco rit.
a tempo
p
cresc.
f
p
cresc.

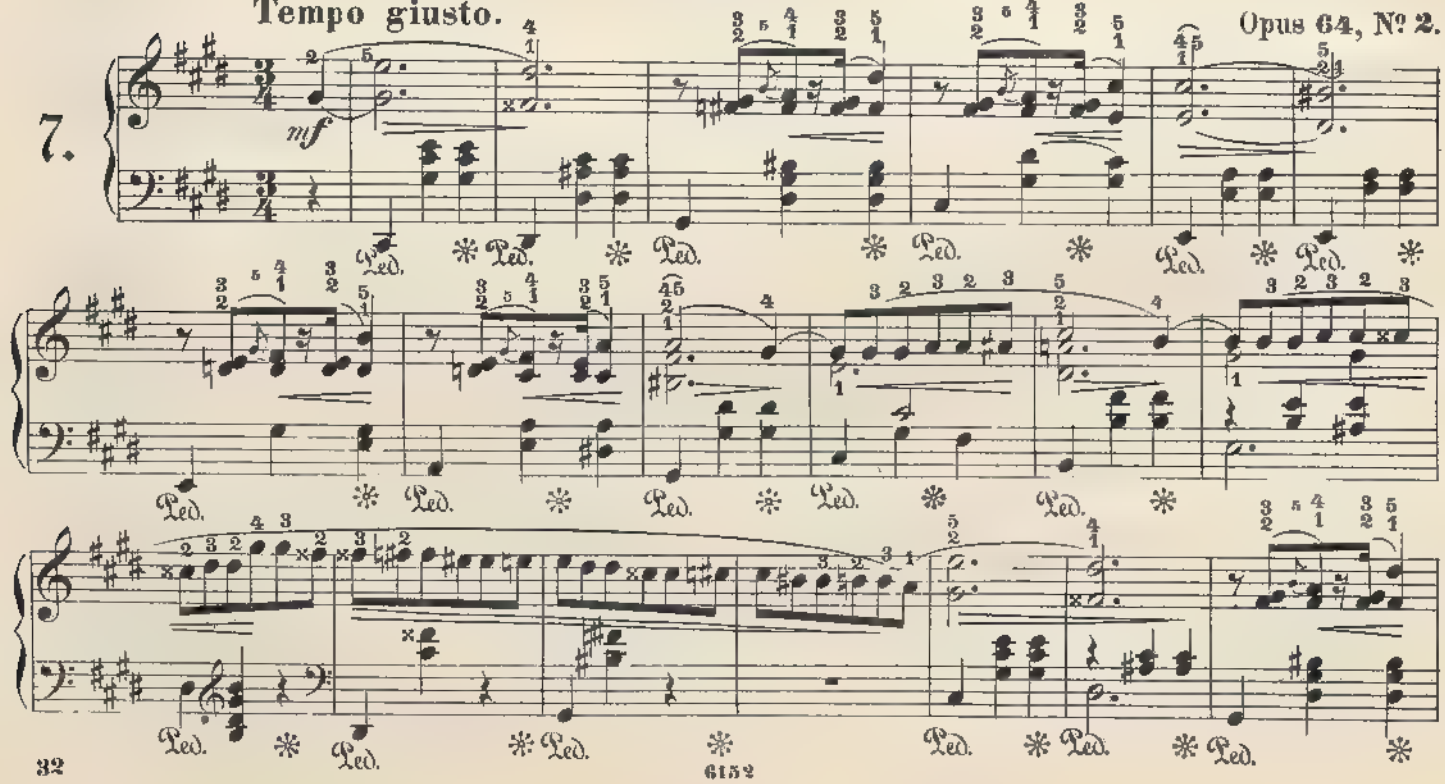


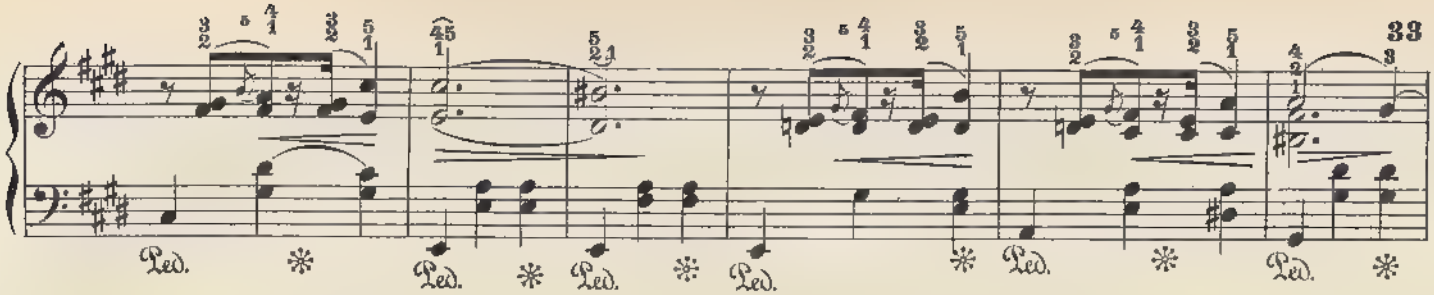

## Valse.

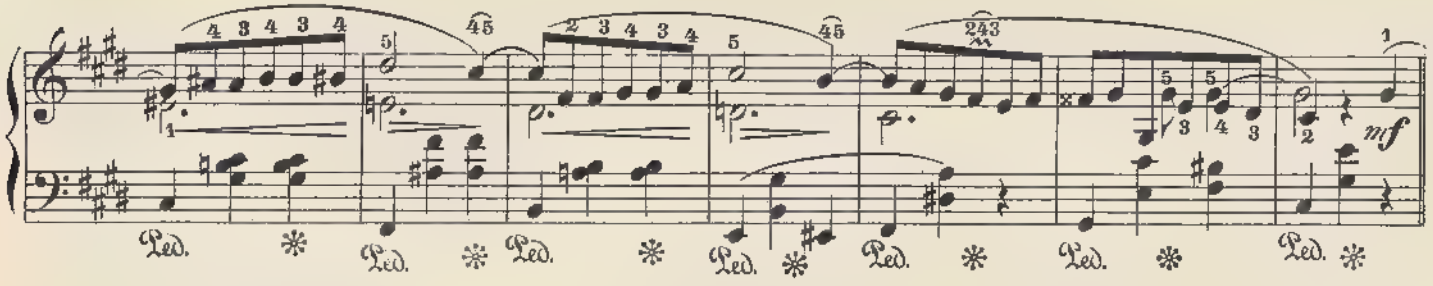
Tempo giusto.

Opus 64, № 2.

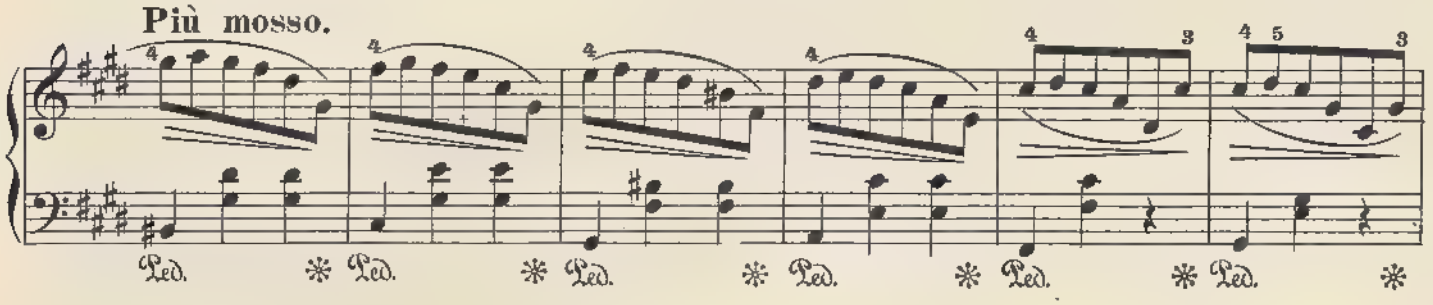
7.

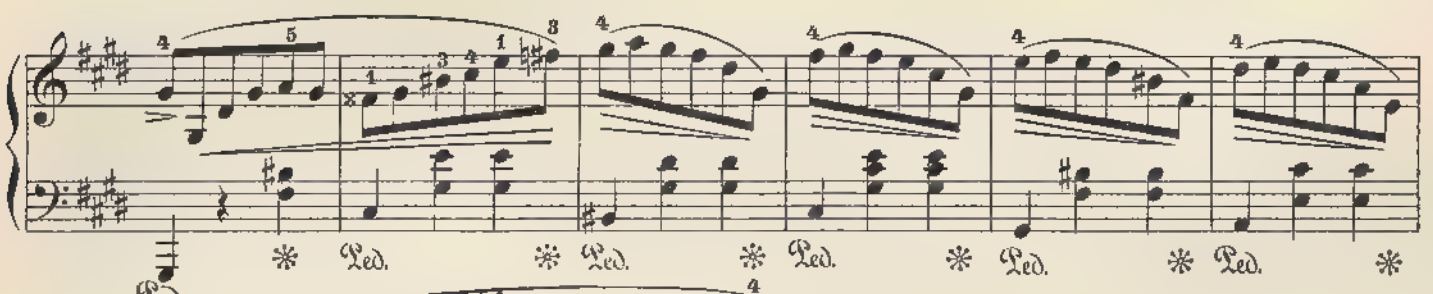


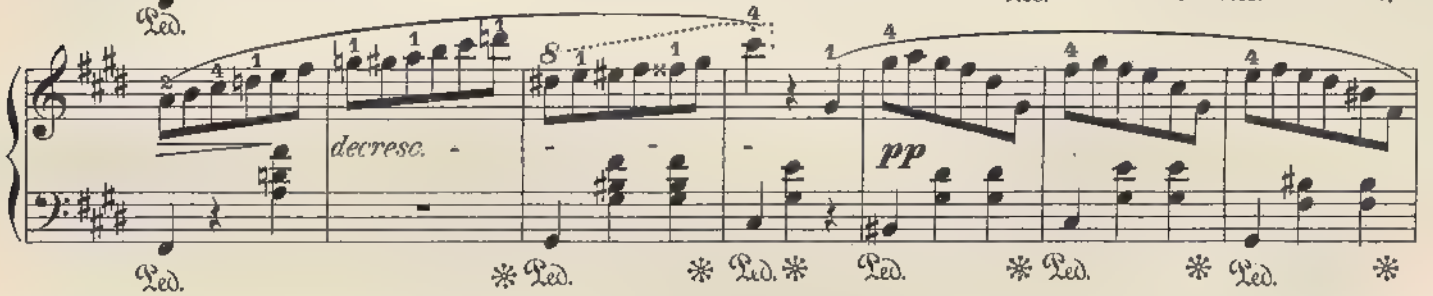


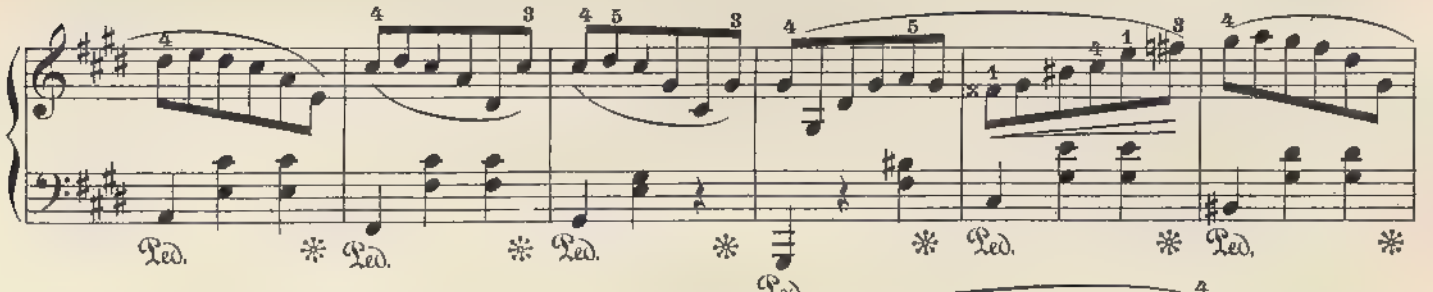



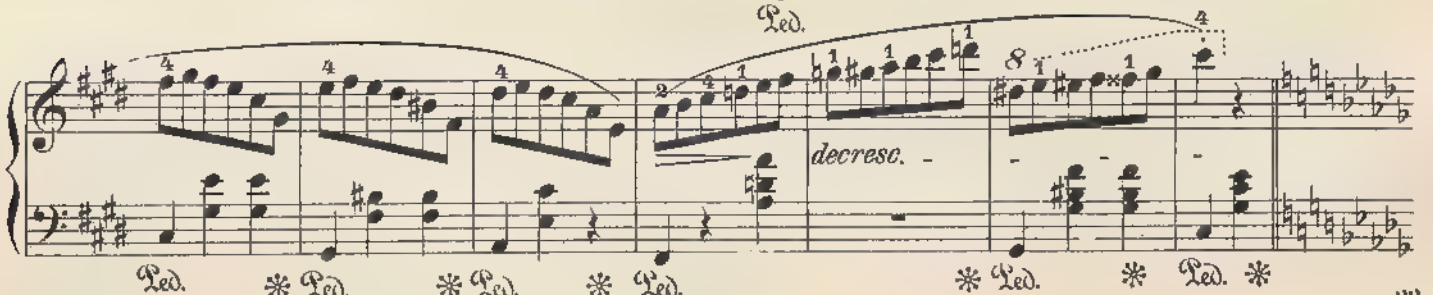

**Più mosso.**

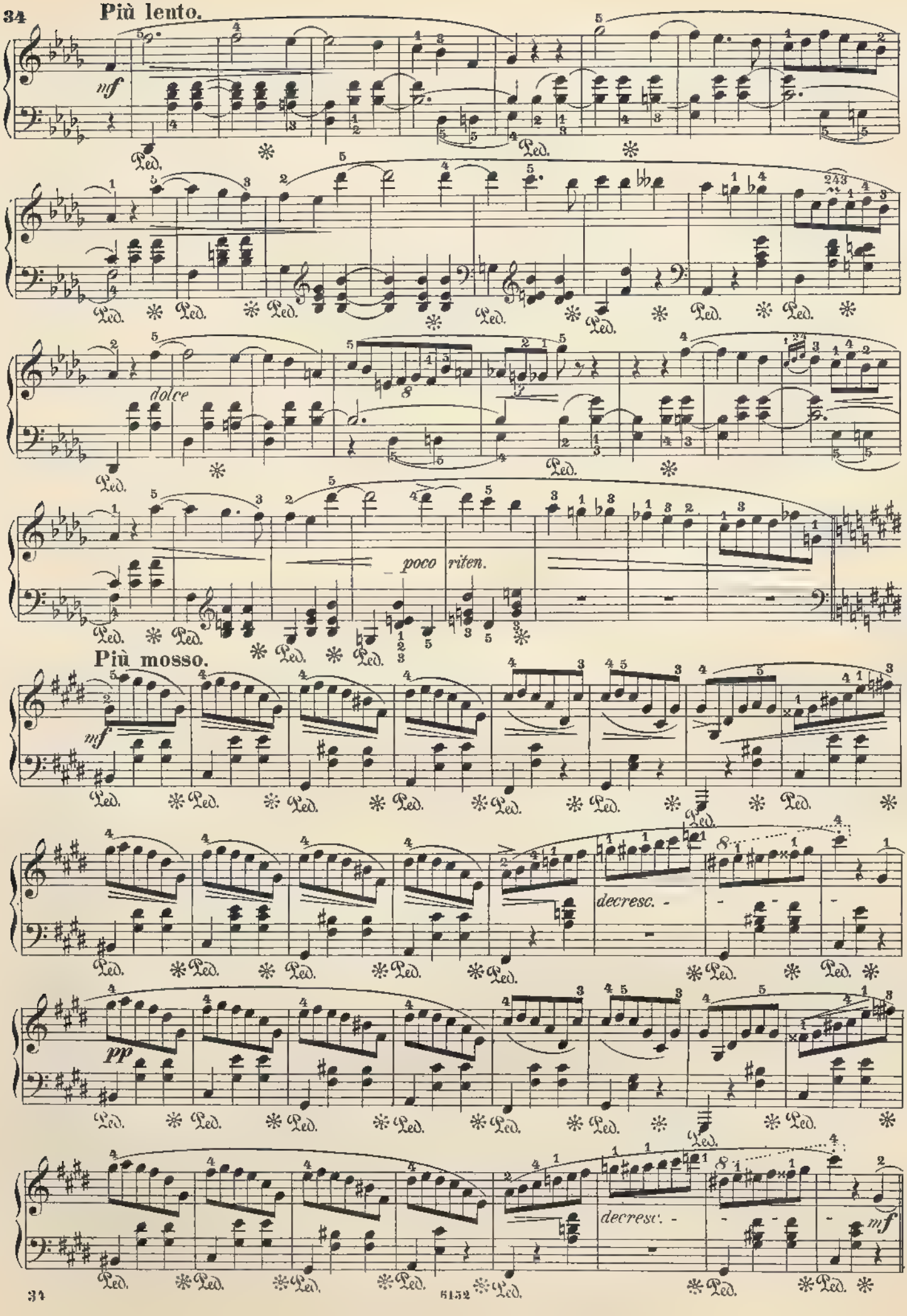


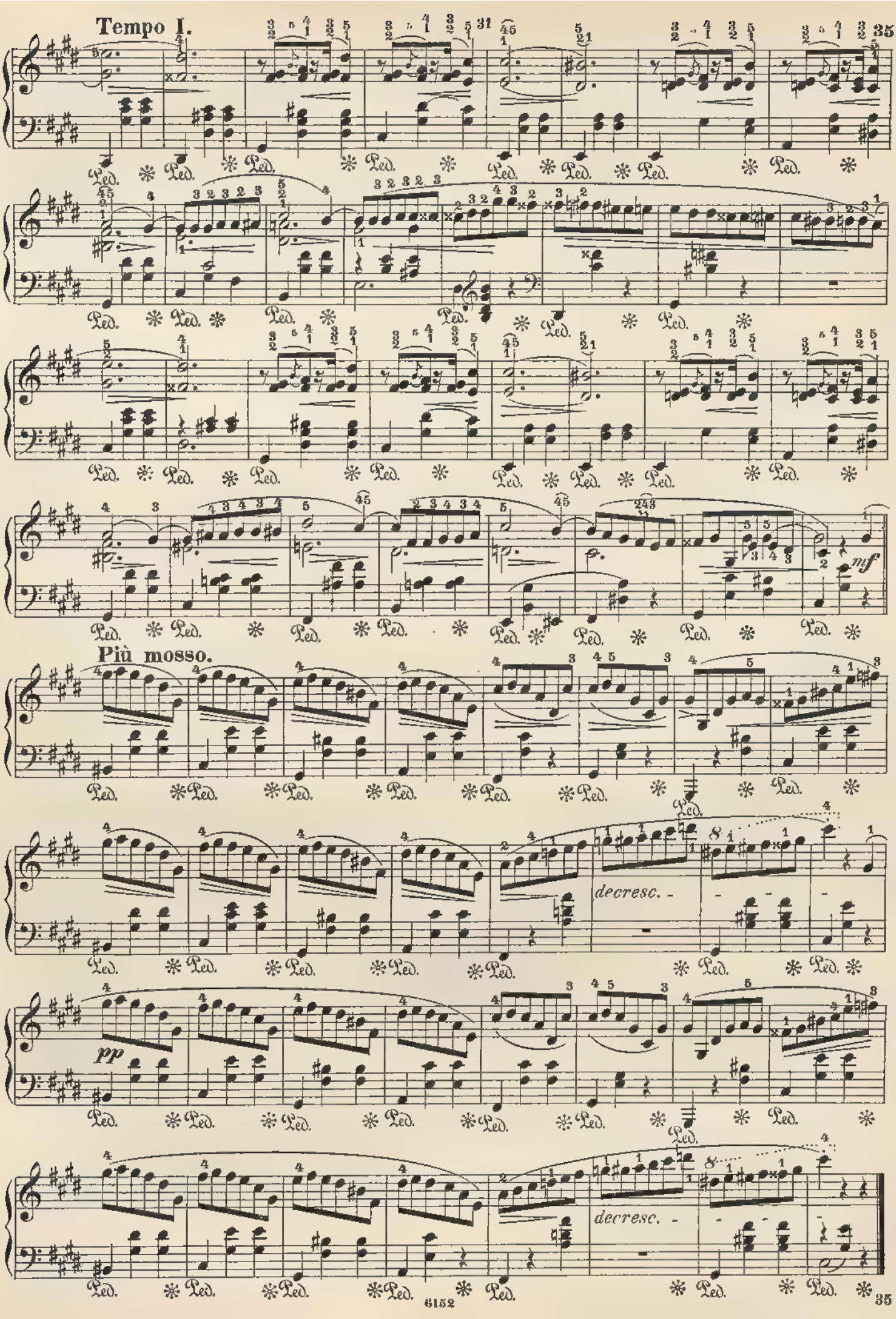




Più lento.
nf
dolce
poco riten.
Più mosso.
nf
decresc.
pp
decresc.
mf

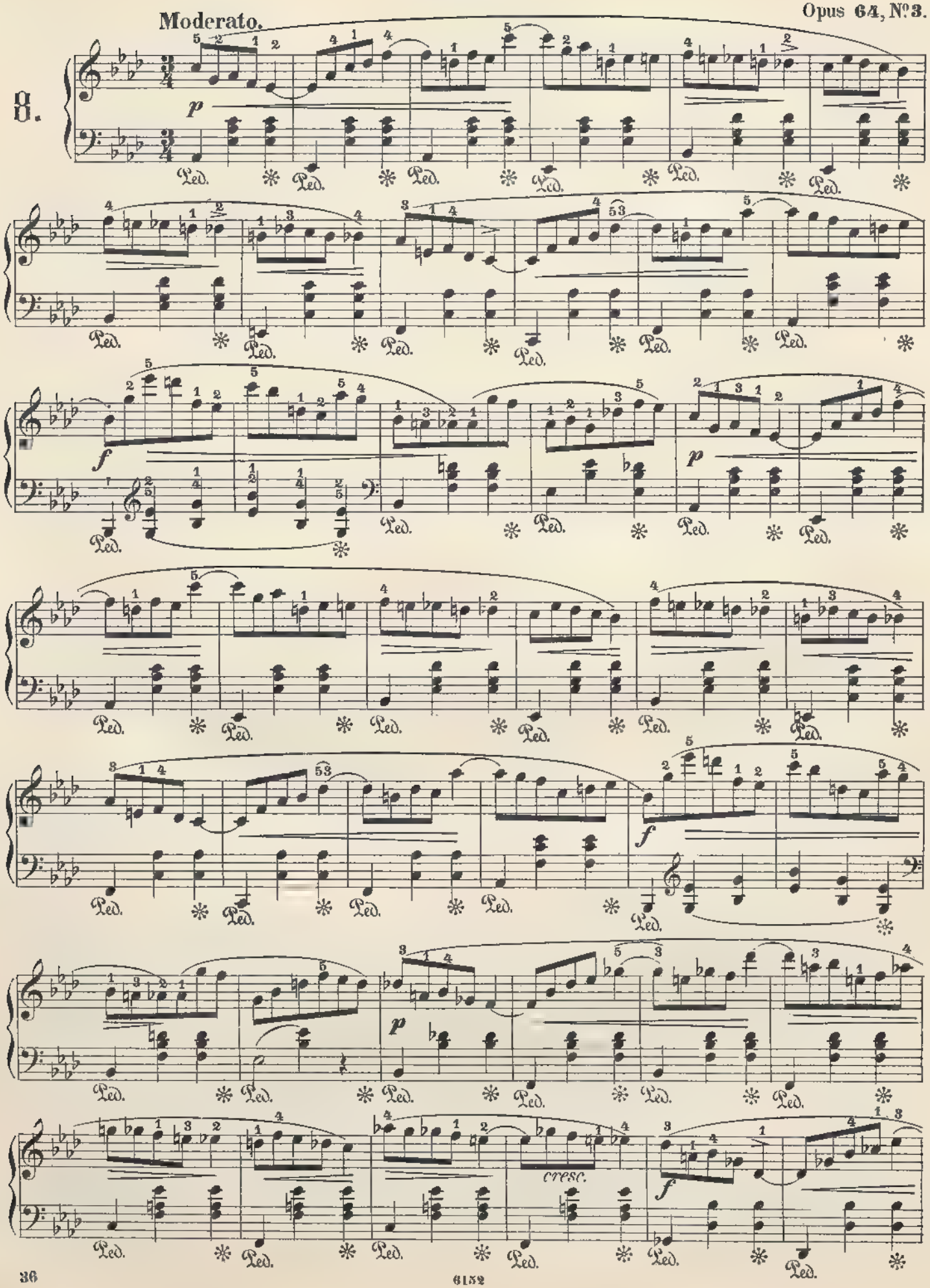

Tempo I.
Più mosso.
decresc.
pp
decresc.

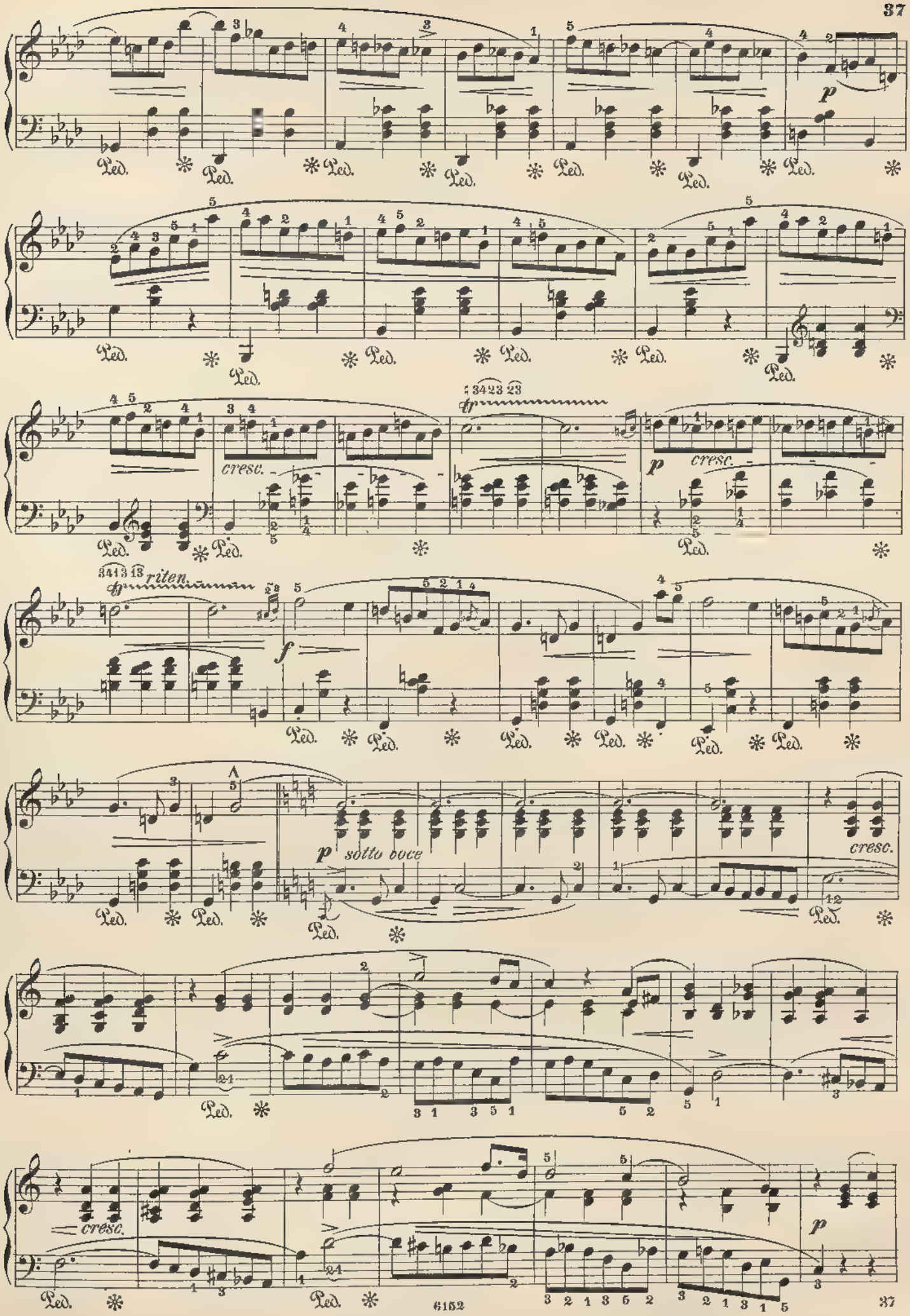
# Valse.

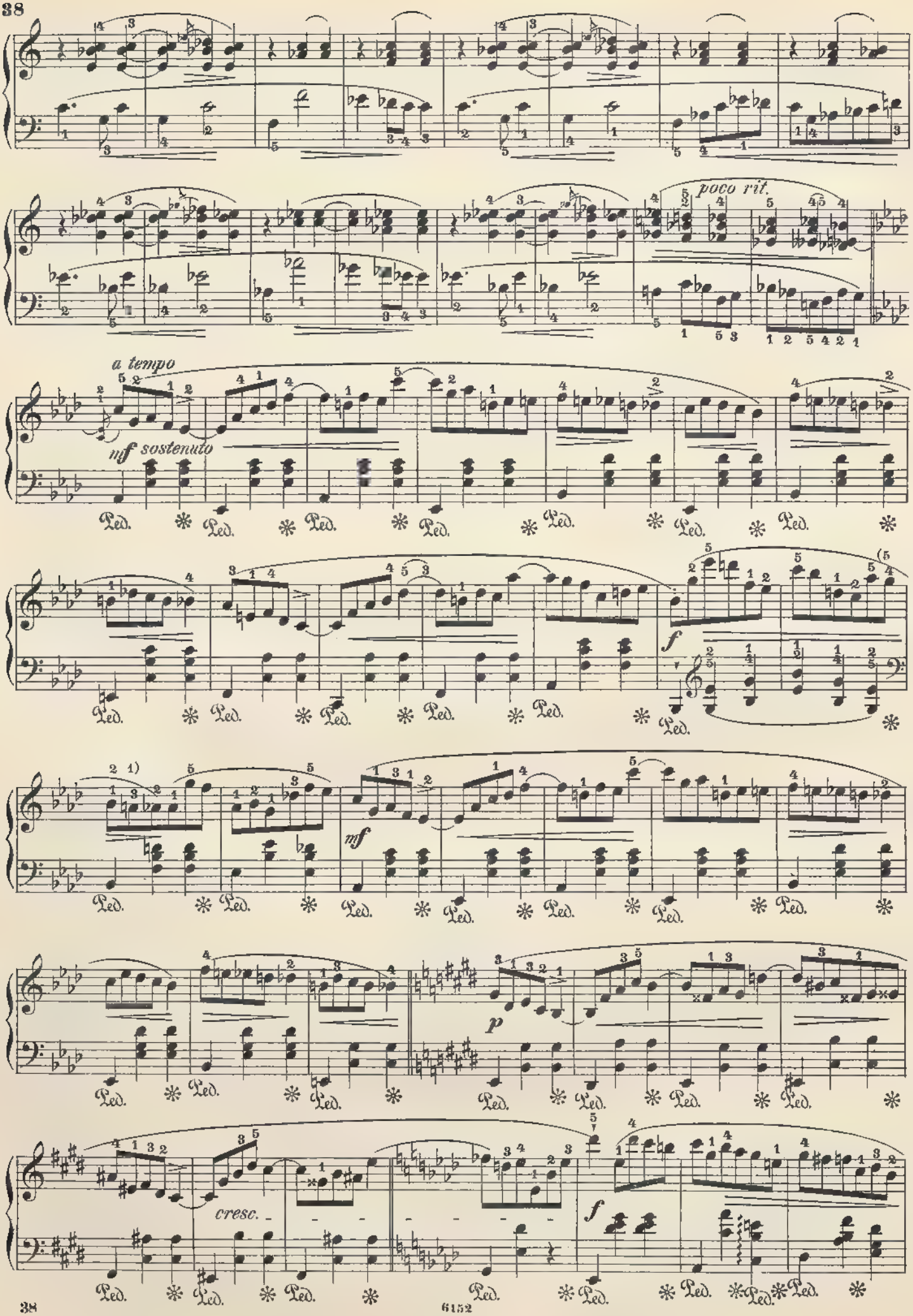
Opus 64, №3.

Moderato.

8.




Ped.
p
cresc.
fp
riten.
f
p sotto voce
cresc.
cresc.
p


poco rit.
a tempo
mf sostenuto
Ped.
f
mf
p
cresc.

poco a poco accelerando

f dim. p

sin al fine

cresc. f

decresc.

cresc.

m.g.

m.d.

# Valse.

Opus 69, Nº 1.

Lento. (♩= 138.)

9.

p con espressione

cresc.

f p

riten. a tempo

cresc.

f

p

riten.

a tempo

con anima

mf

p

riten.

cresc.

a tempo

con forza

p

cresc.

f

p

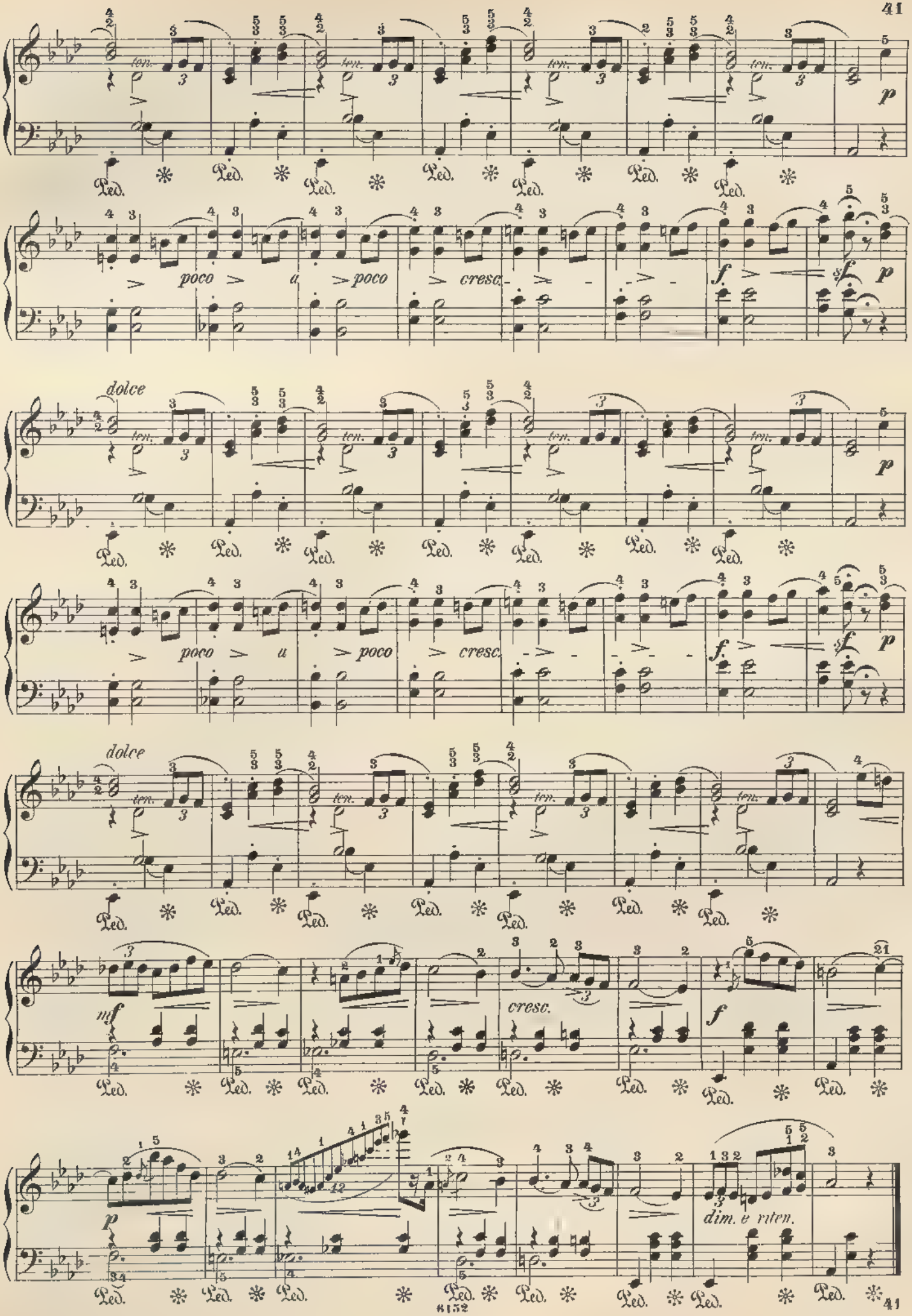
riten.

1. a tempo

2. a tempo

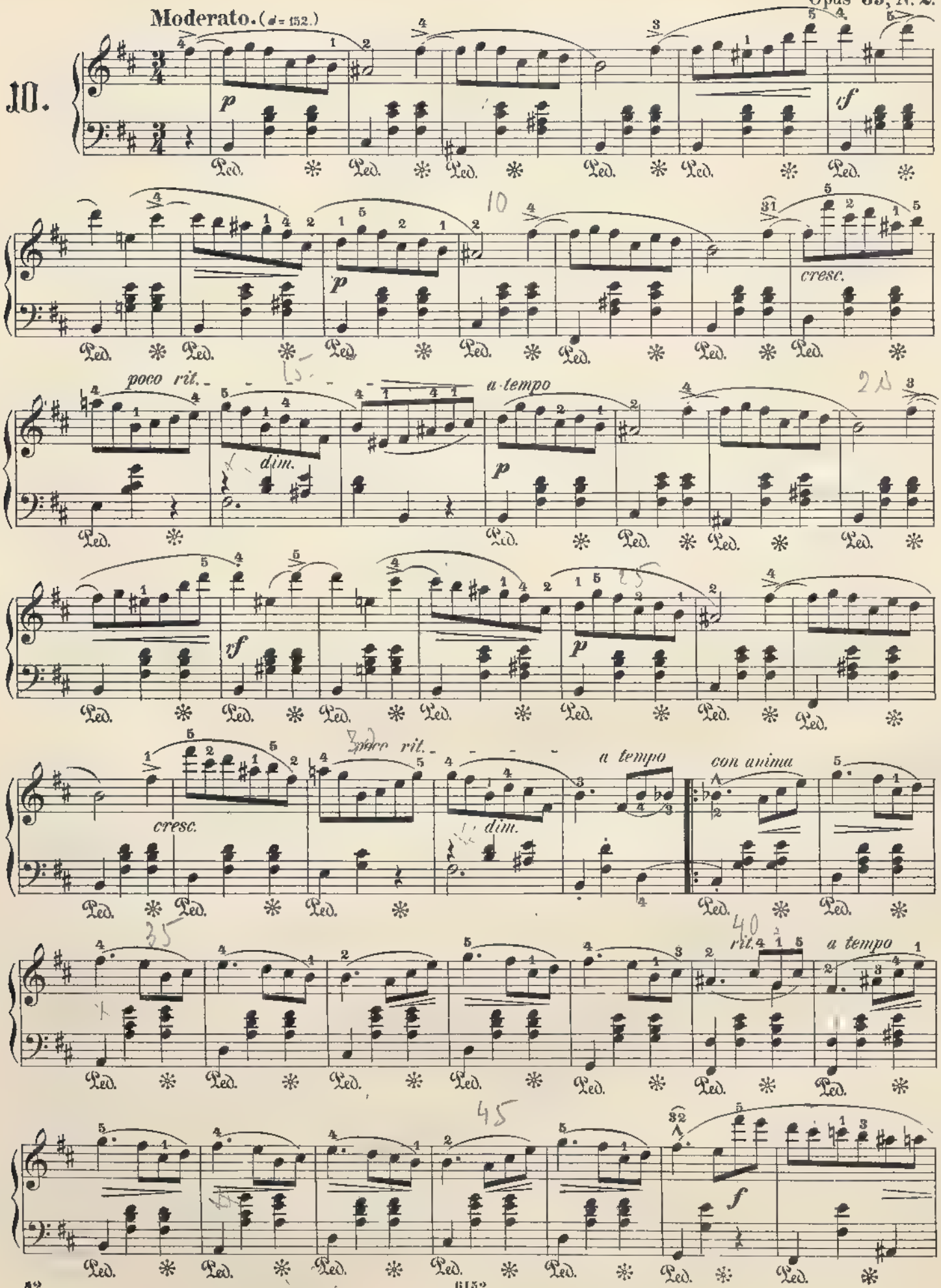
dolce

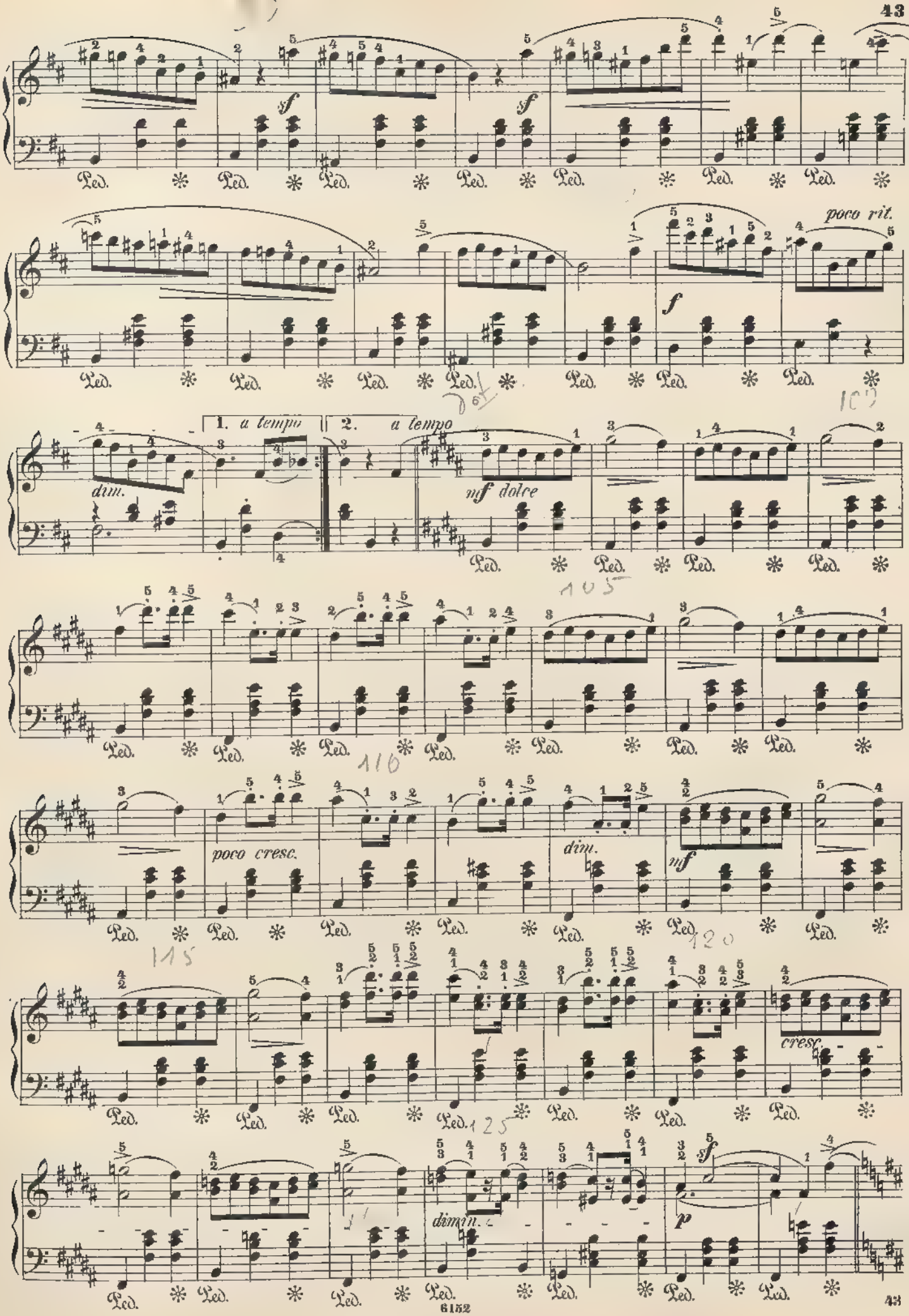
ten.

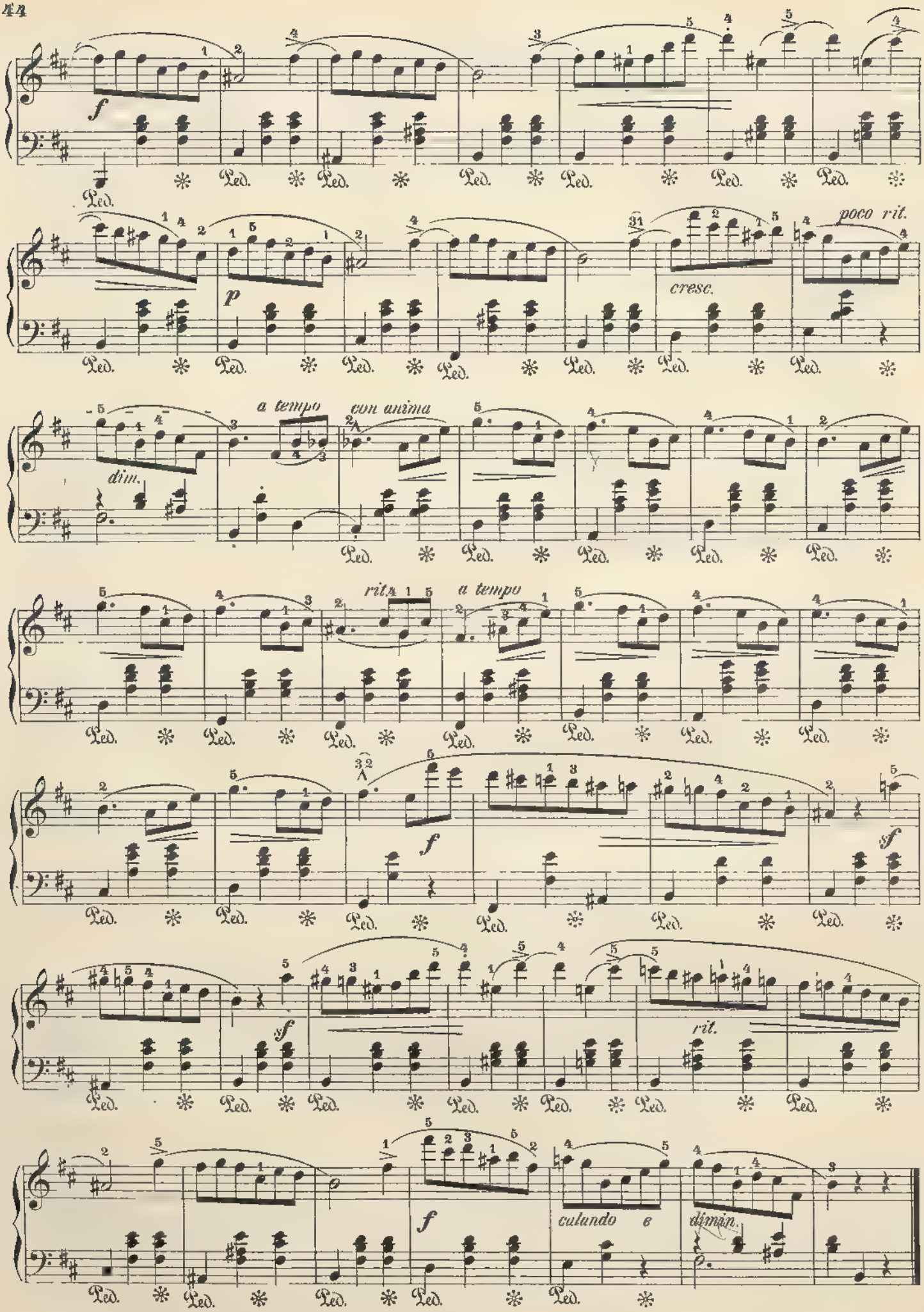

ten.
p
poco a poco cresc.
f
sf
dolce
mf
cresc.
dim. e riten.
Ped.

# Valse.

Opus 69, No. 2.



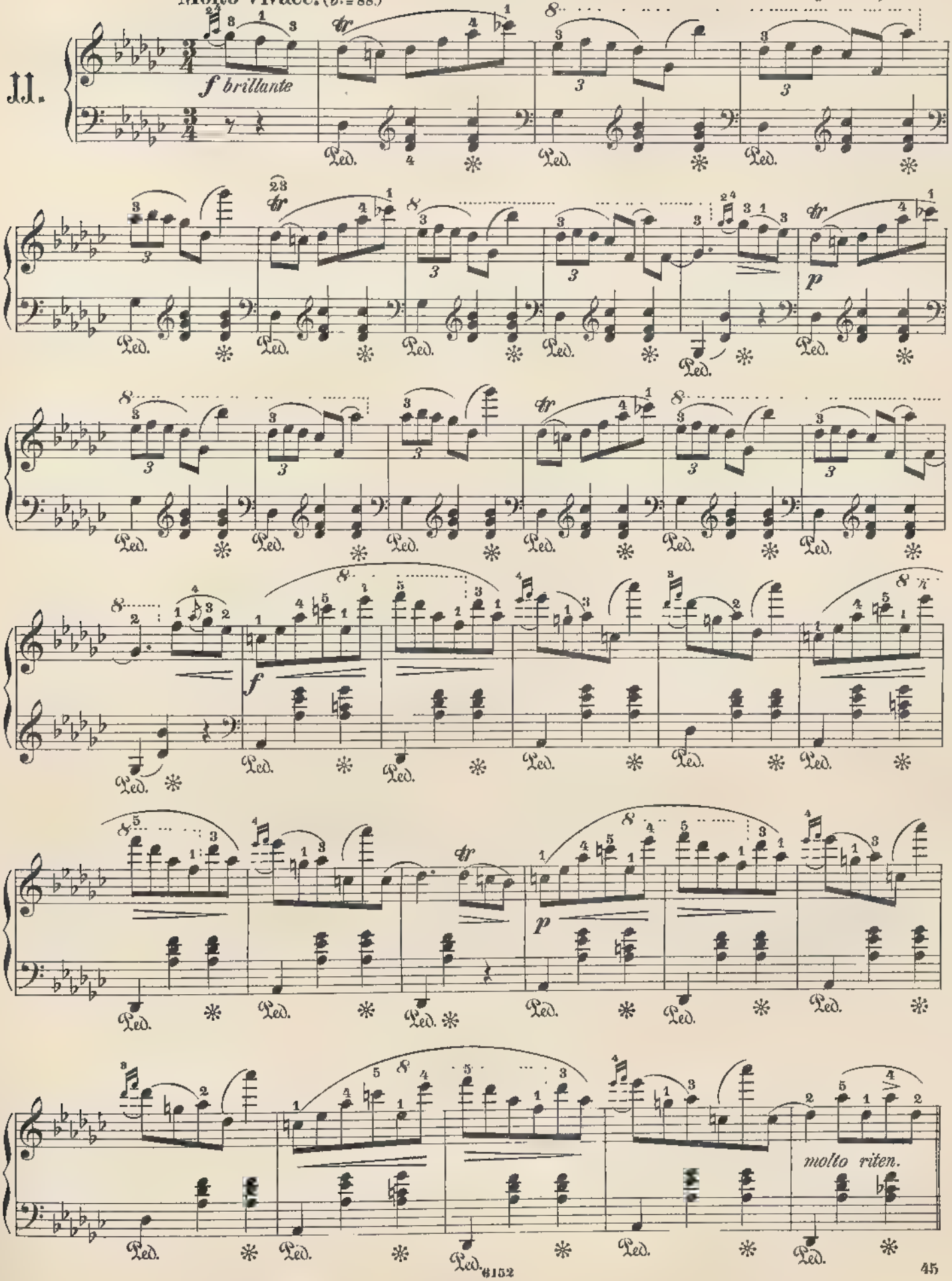

sf
sf
poco rit.
f
1. a tempo
2. a tempo
dim.
mf dolce
poco cresc.
dim.
mf
cresc.
dimin.
p
sf
Ped.

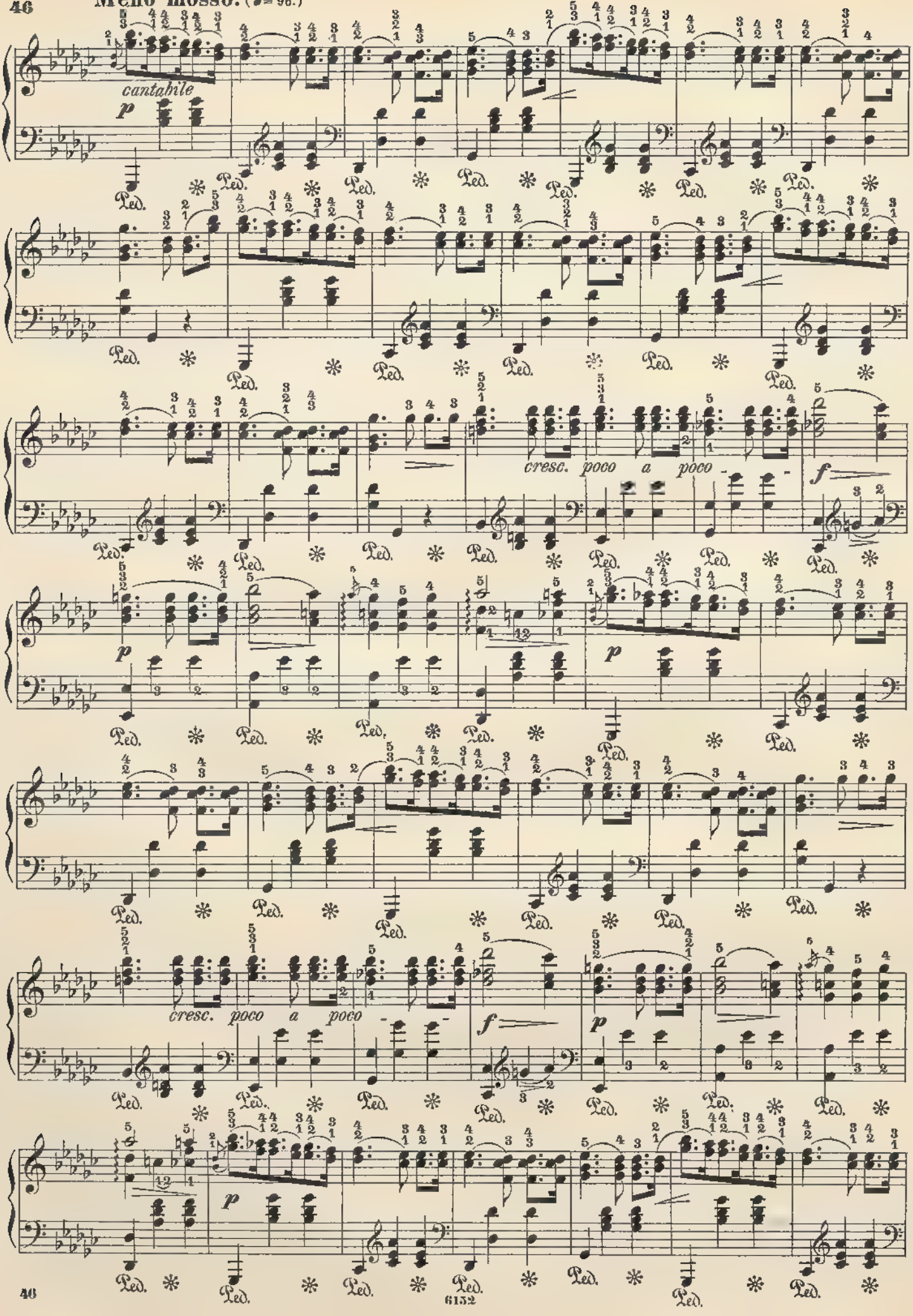

f
Ped.
p
cresc.
poco rit.
dim.
a tempo
con anima
rit.
a tempo
f
sf
rit.
calando e
dimin.

# Valse.

Molto vivace. (♩. = 88.)

Opus 70, № 1.




Meno mosso. (♩= 96.)
cantabile
p
Ped.
cresc. poco a poco
f
p
cresc. poco a poco
f
p
p

Tempo I.

*f brillante*

*p*

# Valse.

Opus 70, No 2.

Tempo giusto. (♩= 144.)

12.

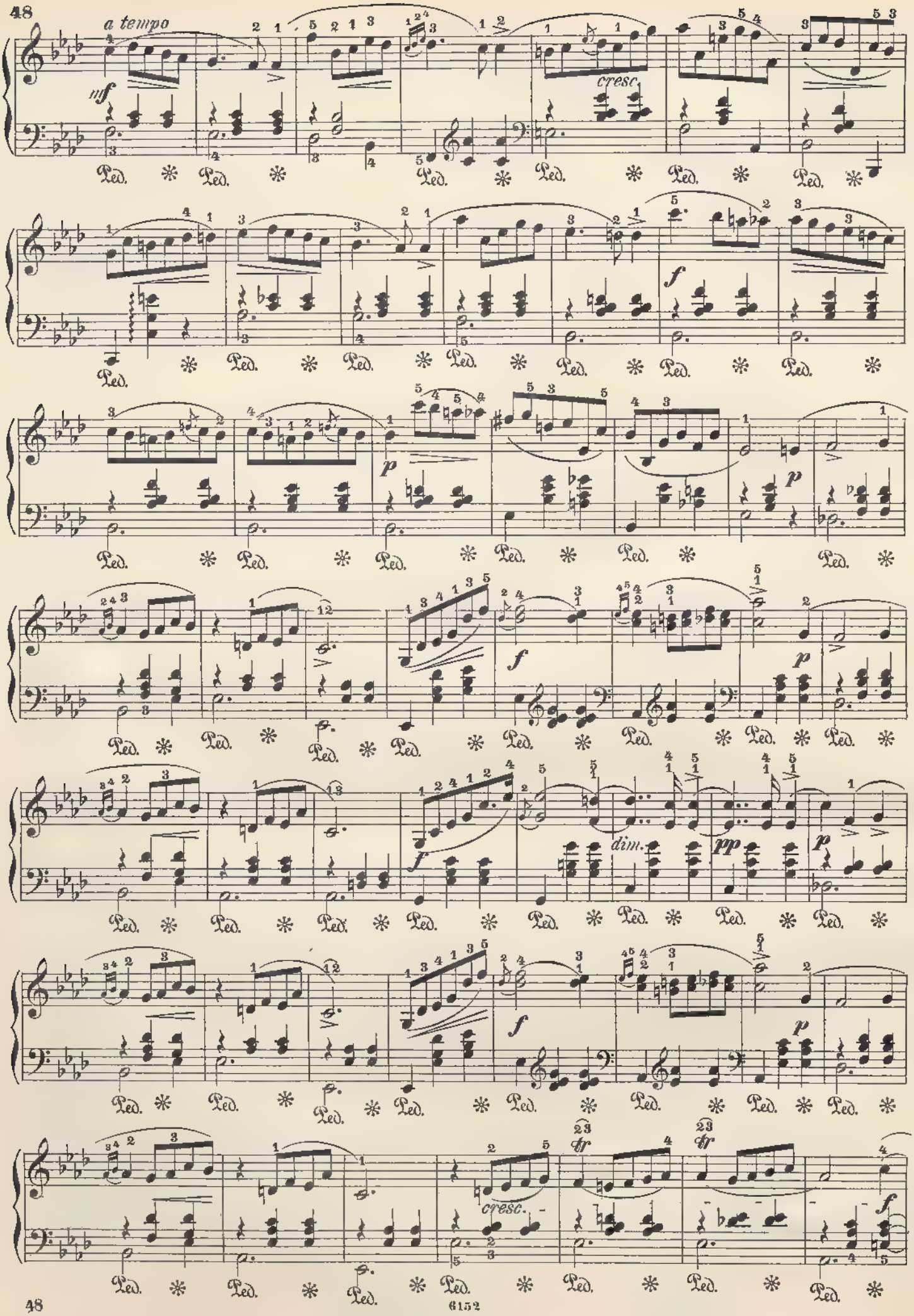
*mf*

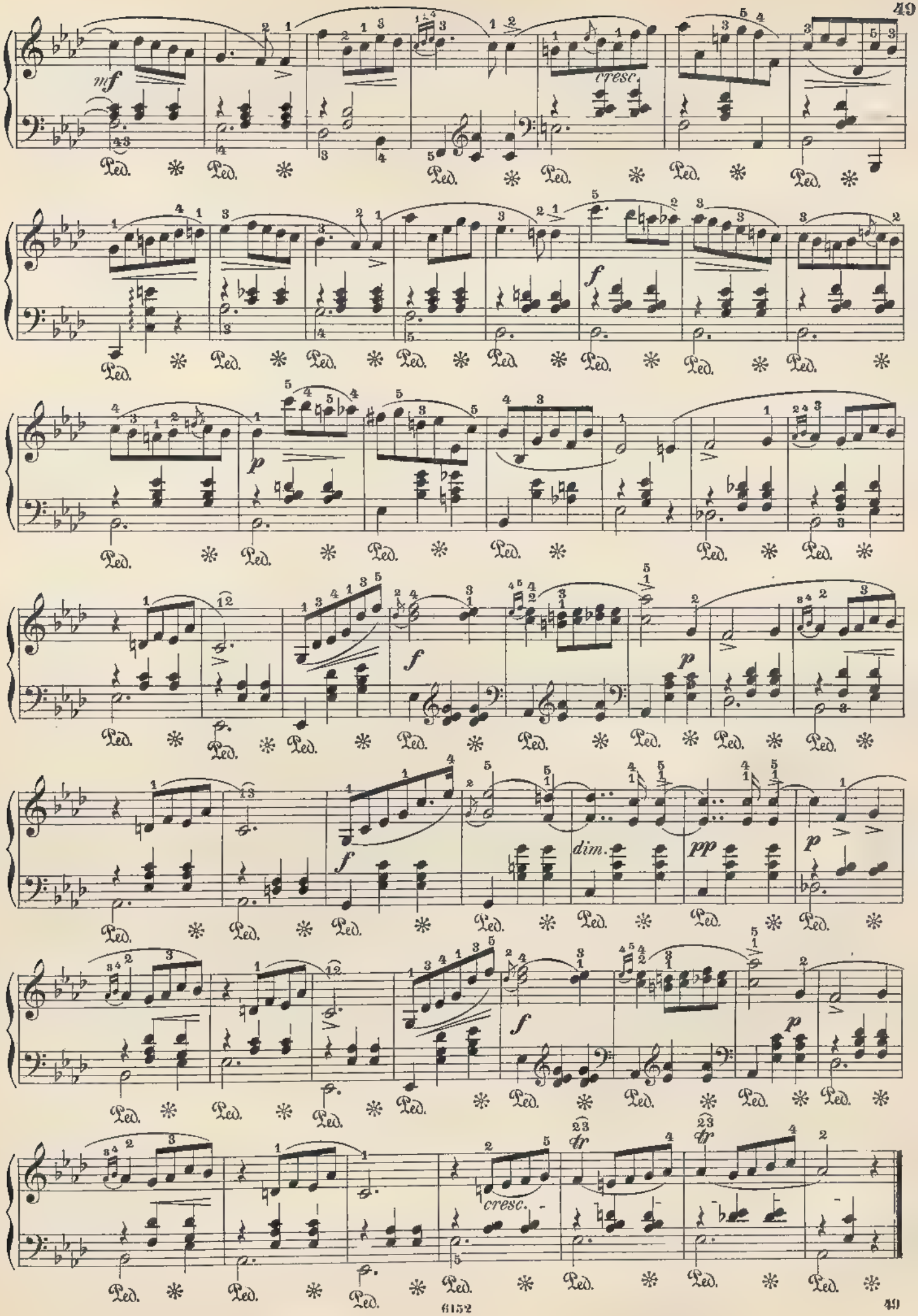
*cresc.*

*f*

*p*

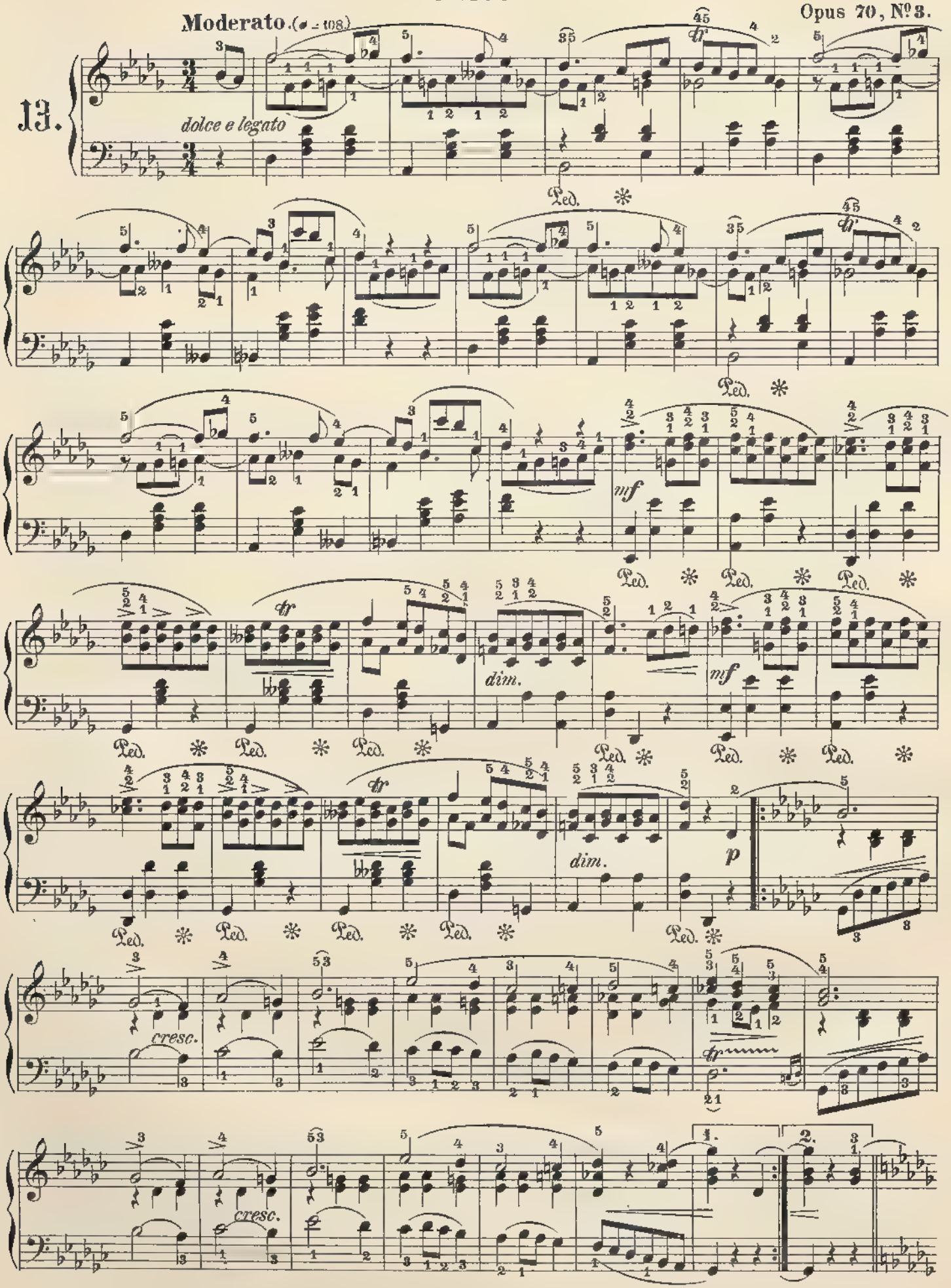
*riten.*

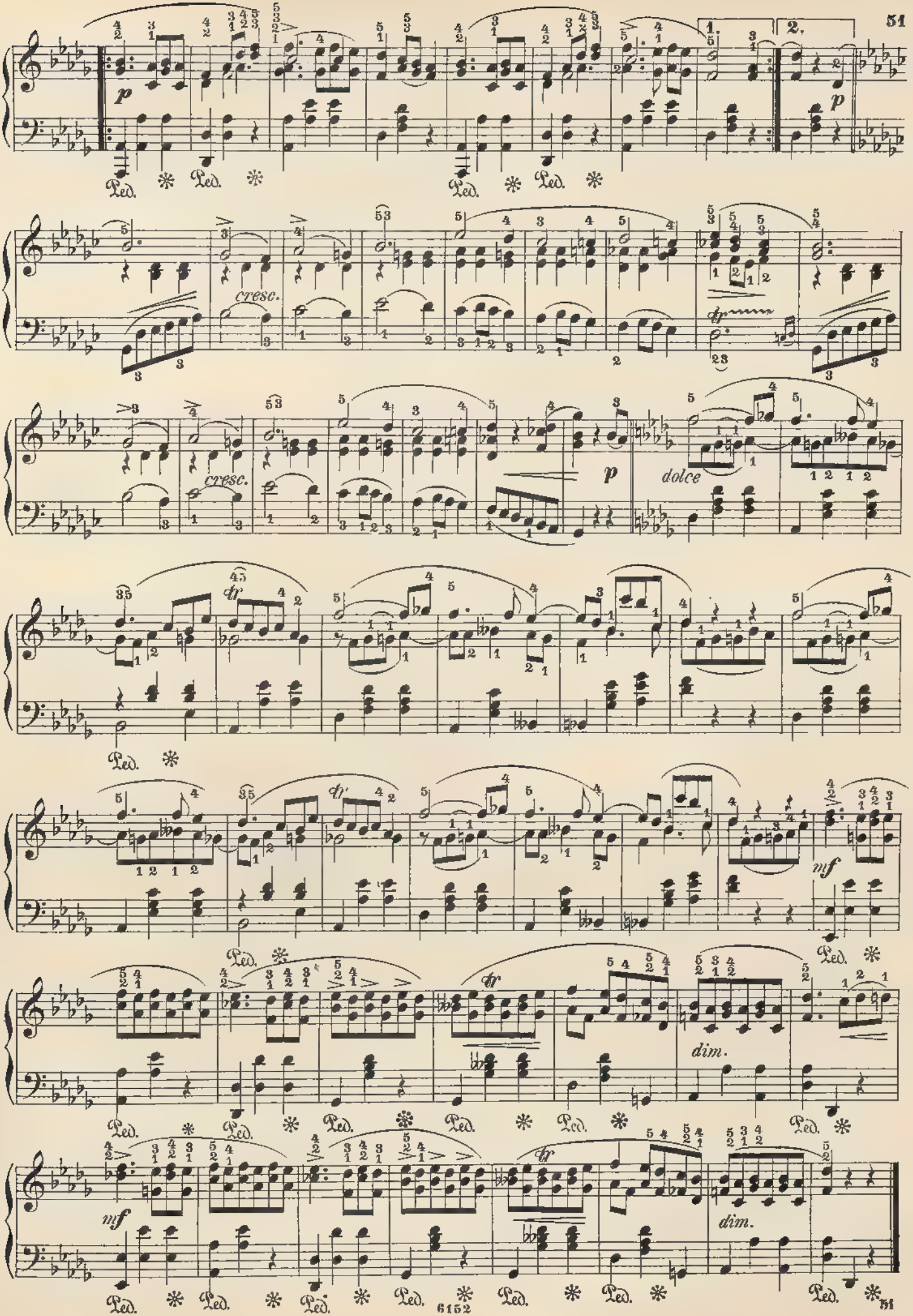

a tempo
mf
cresc.
f
p
p
f
p
f
dim.
pp
p
f
p
cresc.
fr
fr
f


mf
cresc.
f
p
f
p
dim.
pp
f
p
f
p
cresc.
tr
tr
Ped.

# Valse.

Opus 70, Nº 3.

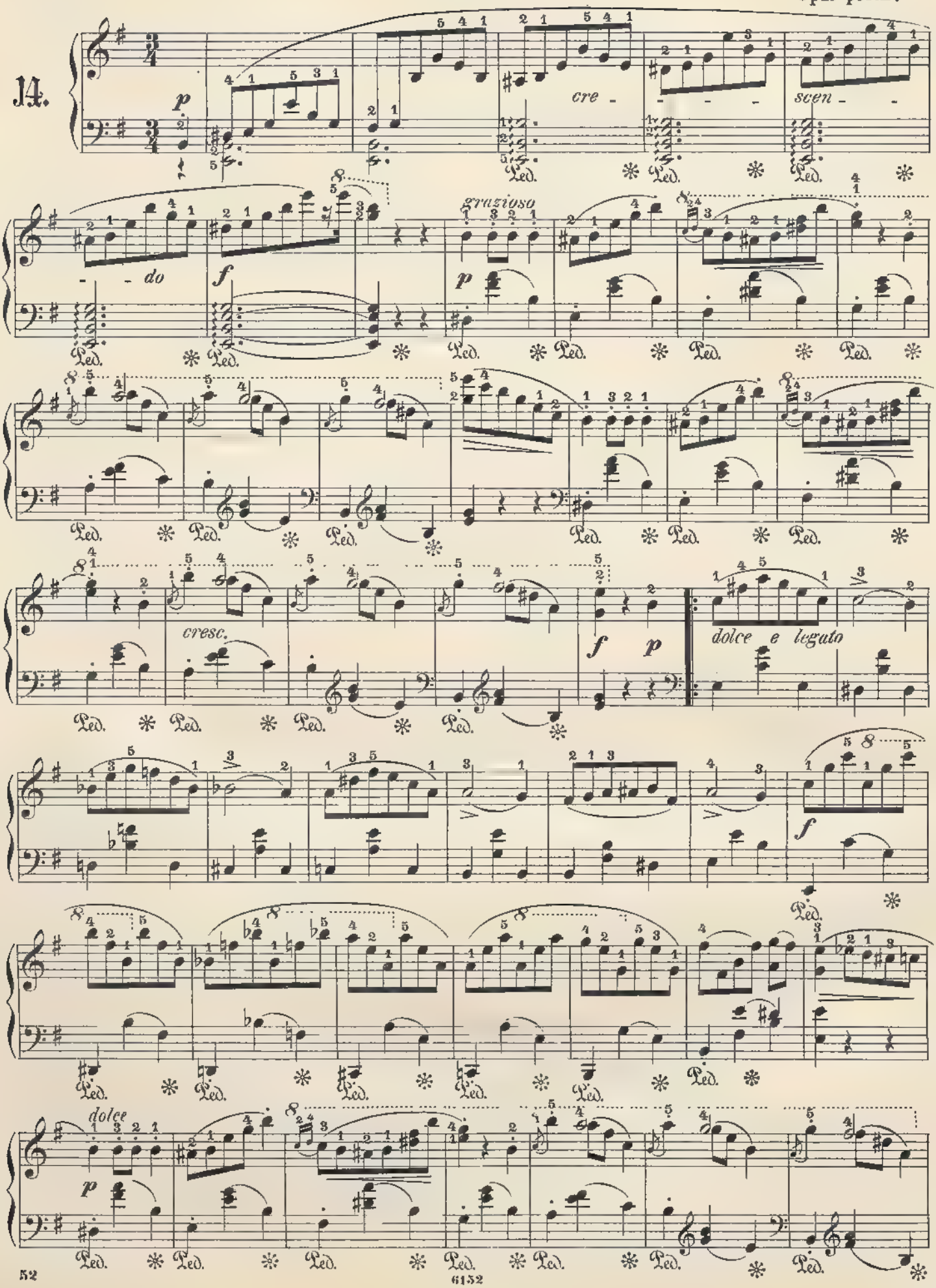


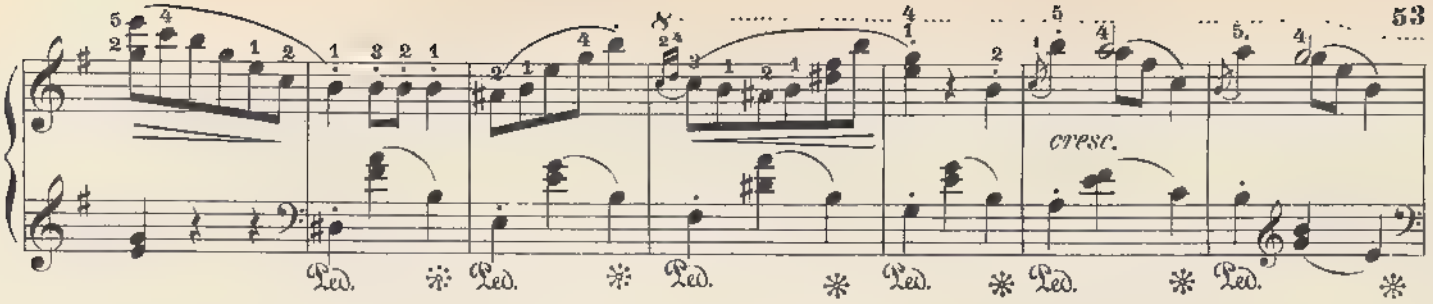

1.
2.
p
cresc.
dolce
tr
mf
dim.
Ped.

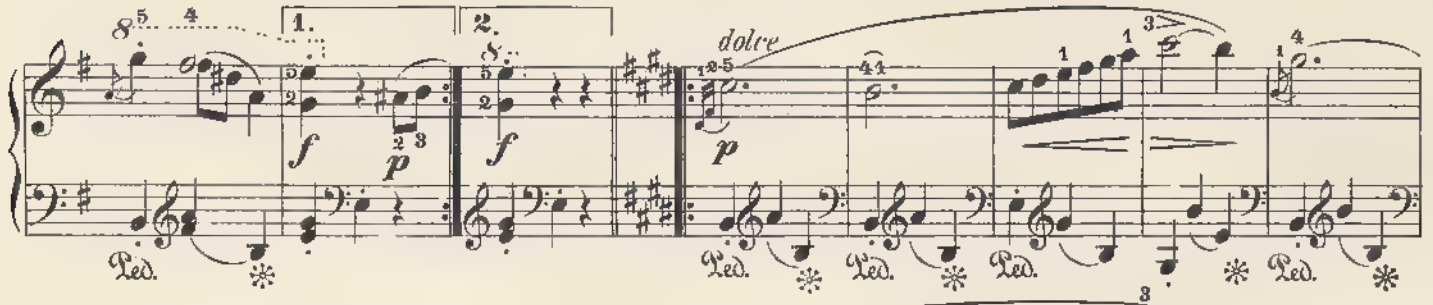
# Valse.

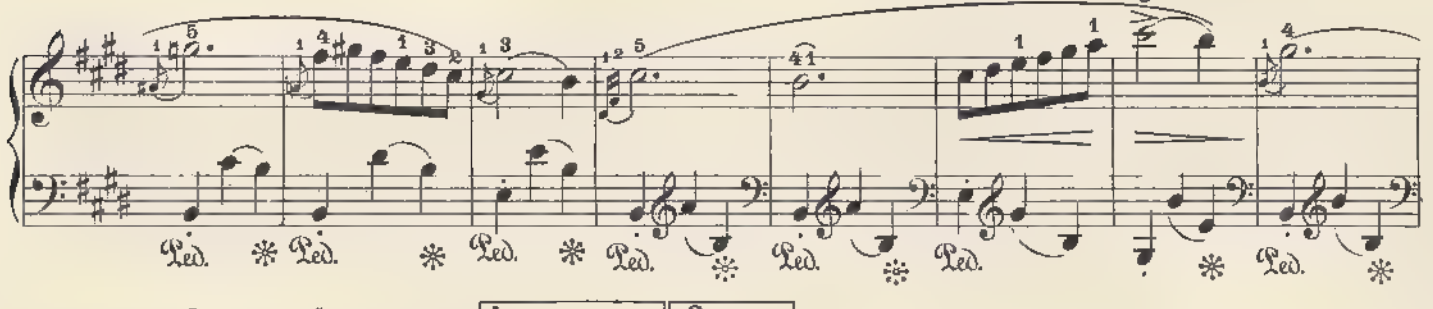
Opus posth.

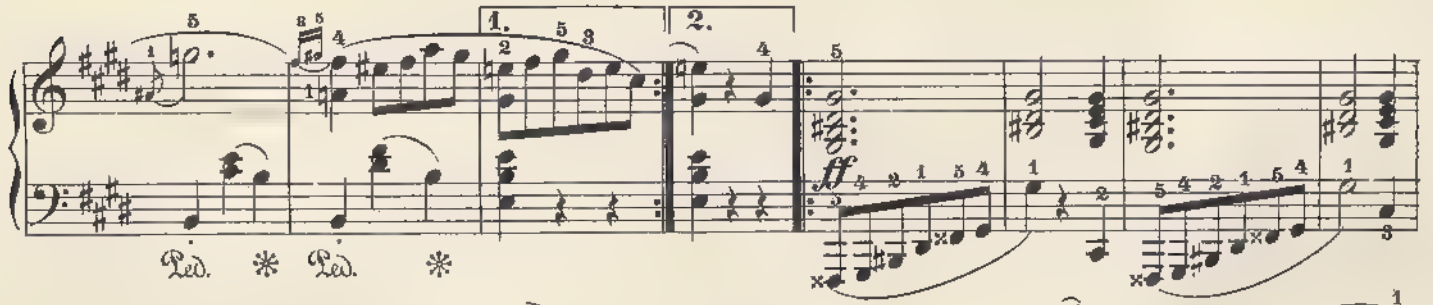
14.

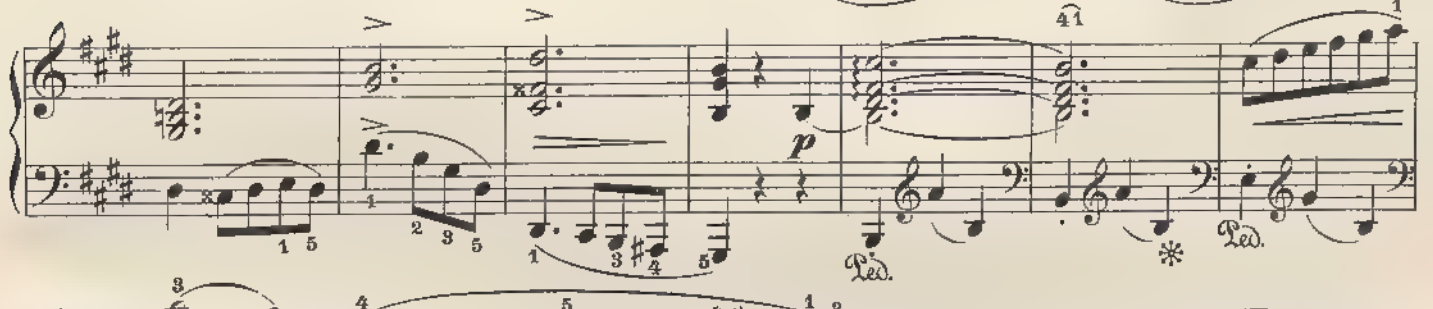


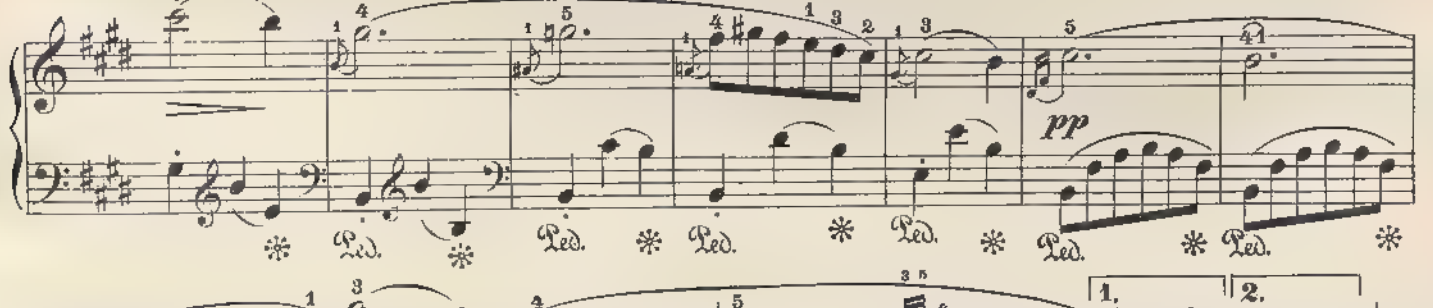

cresc.

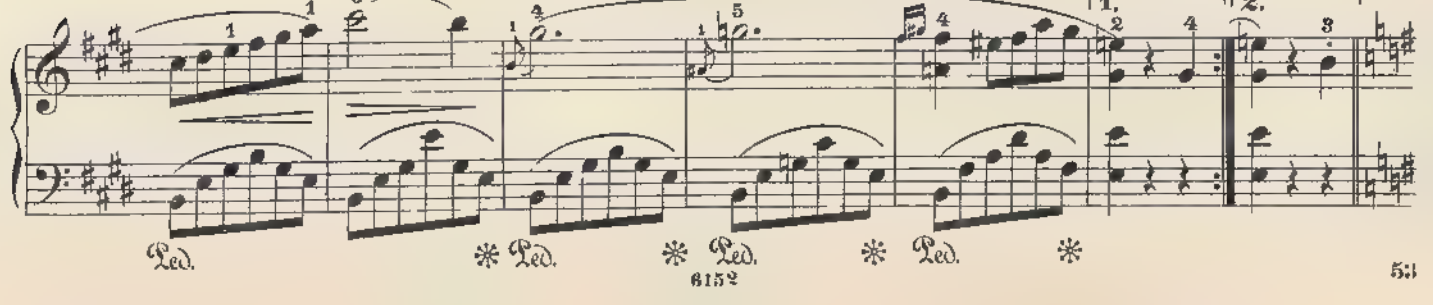

1.
2.
f
p
dolce

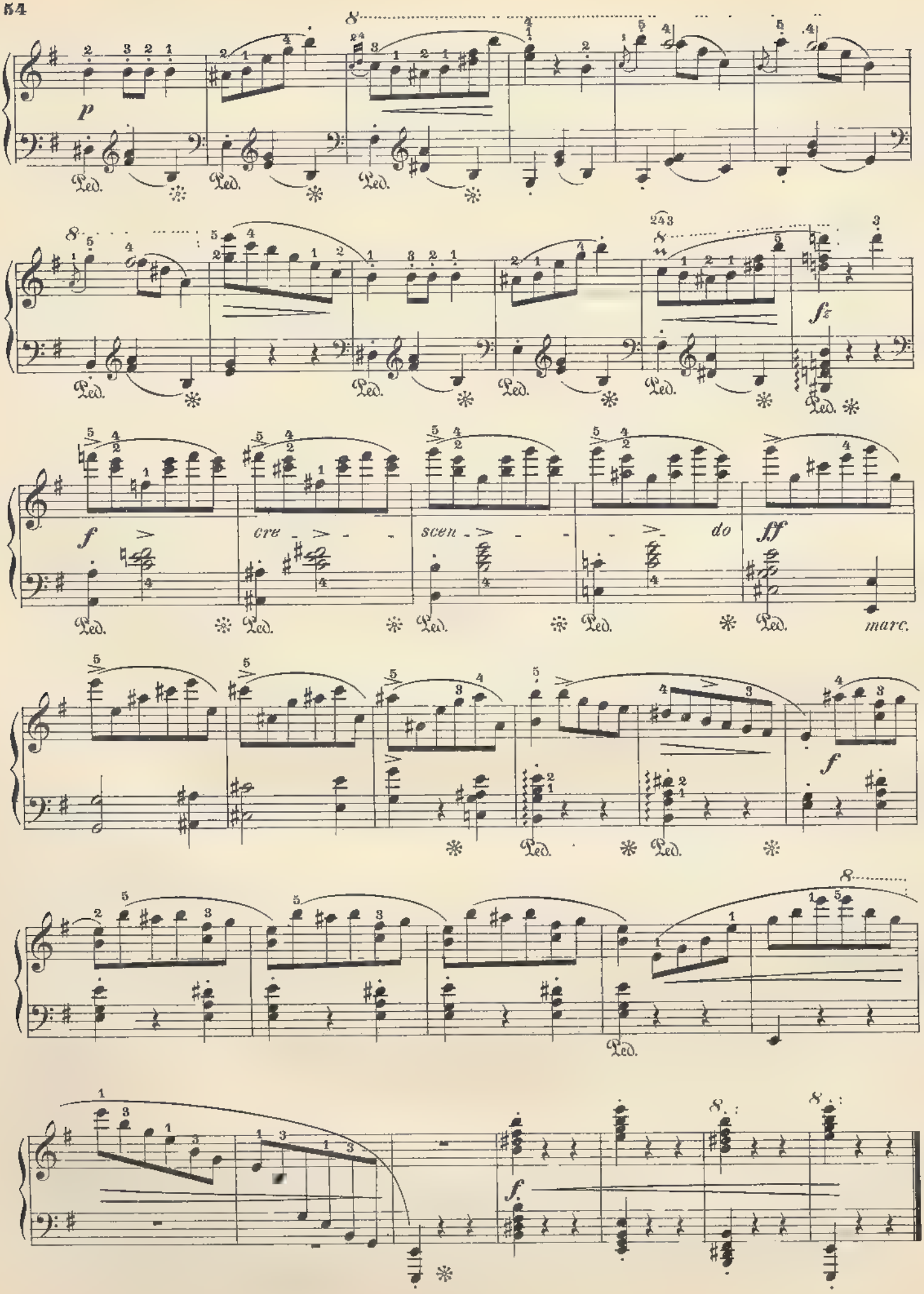



1.
2.
ff


p

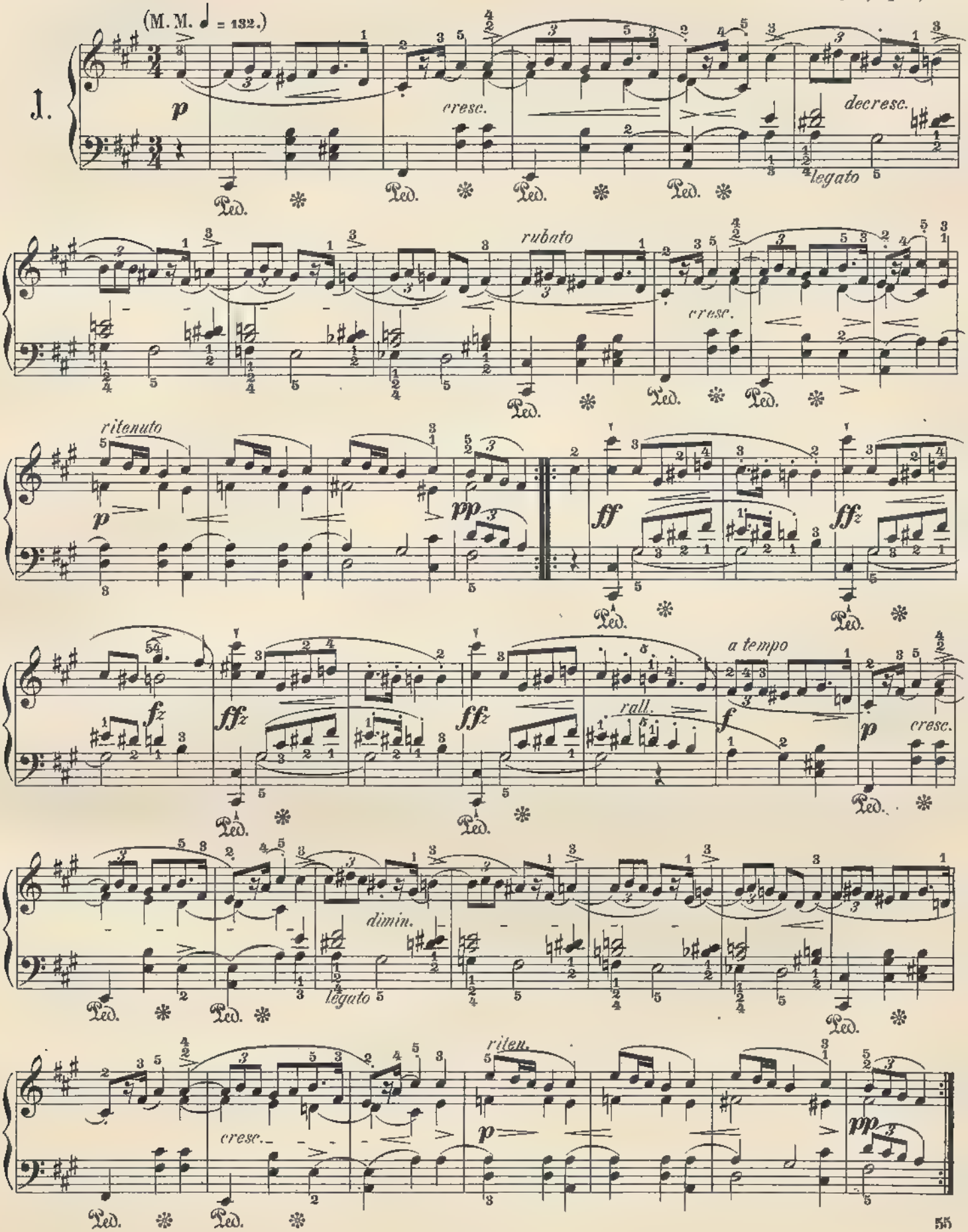

pp

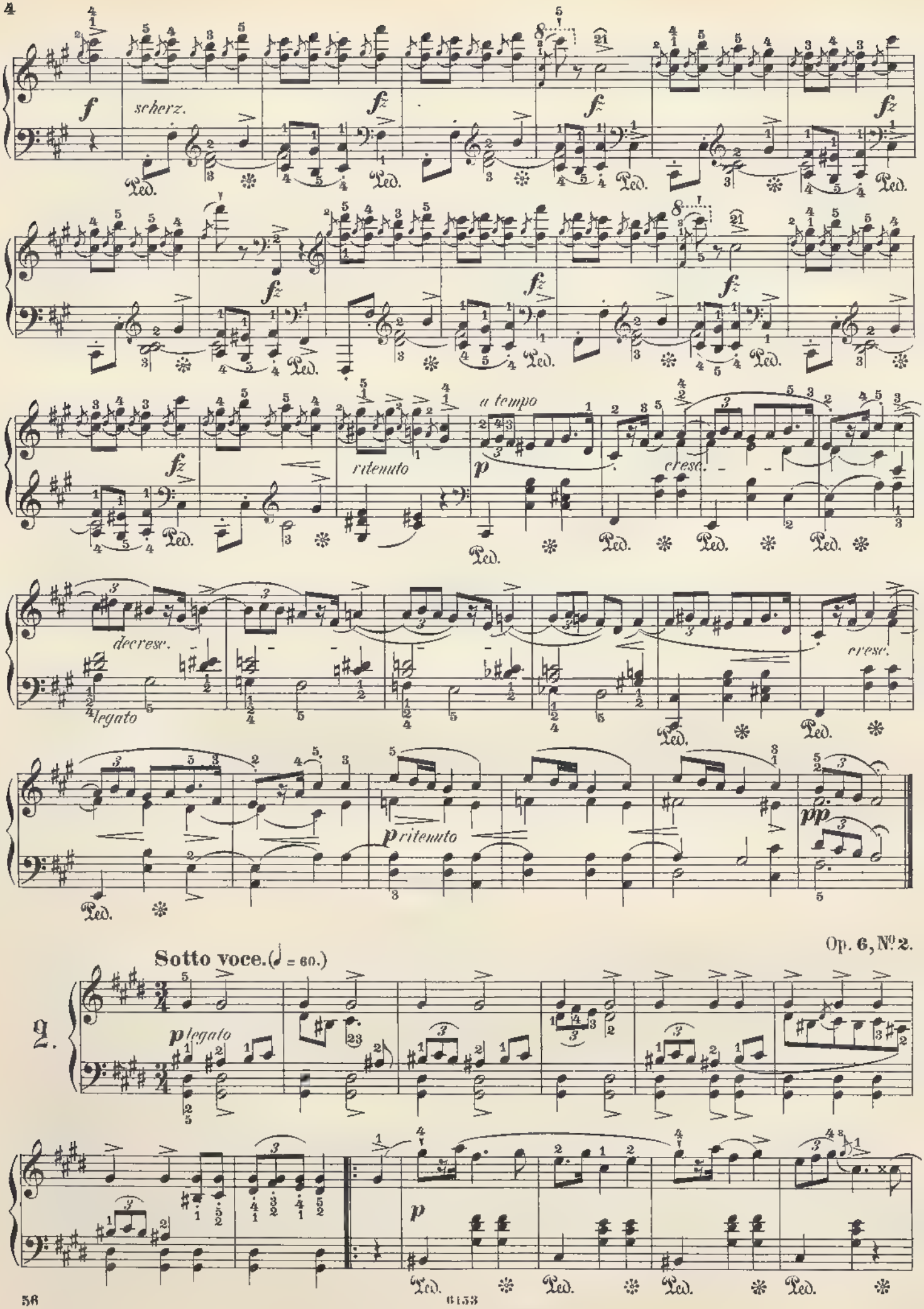

1.
2.

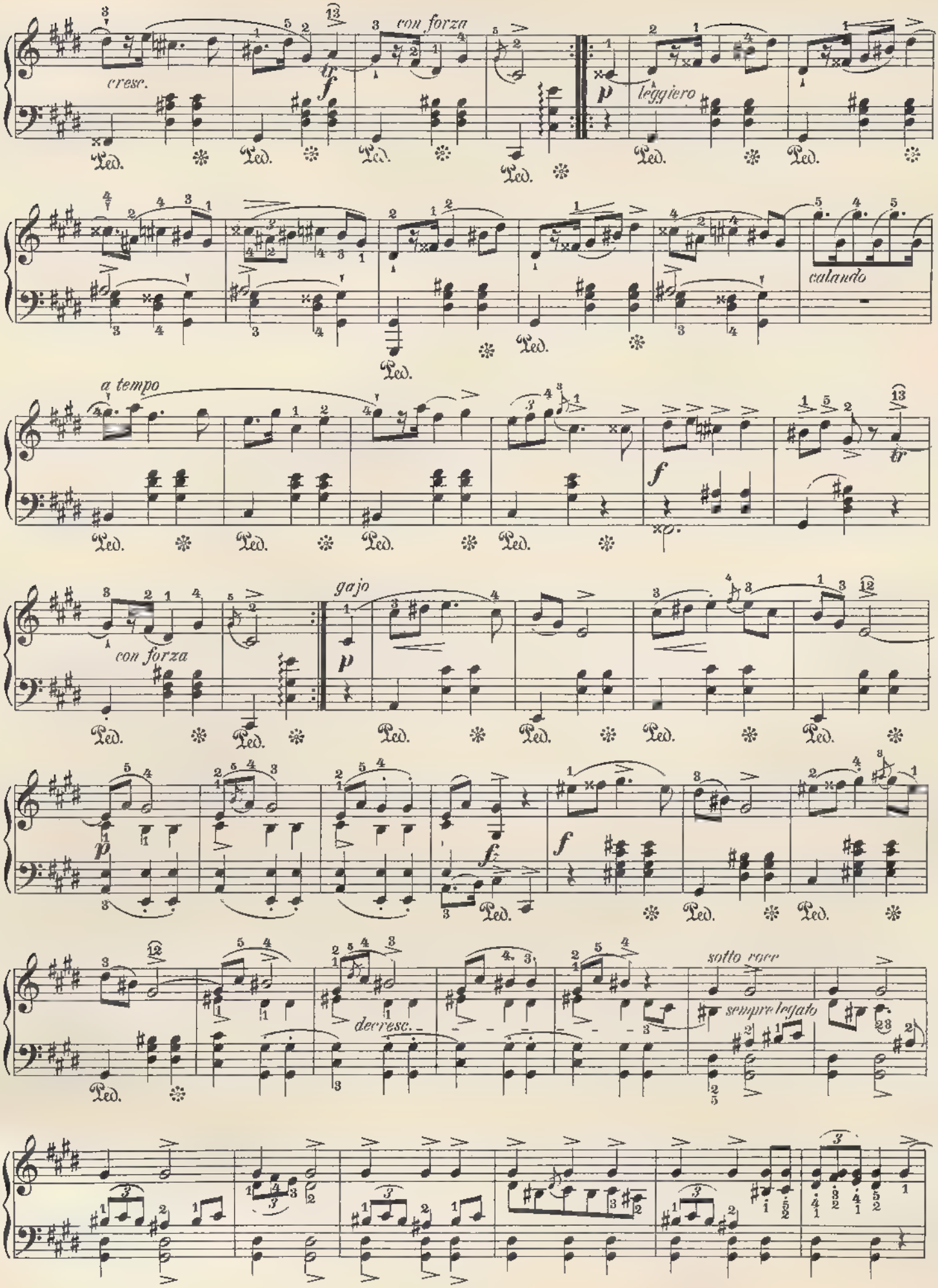

p
Ped.
fz
f
cre - scen - do
ff
marc.
f
f

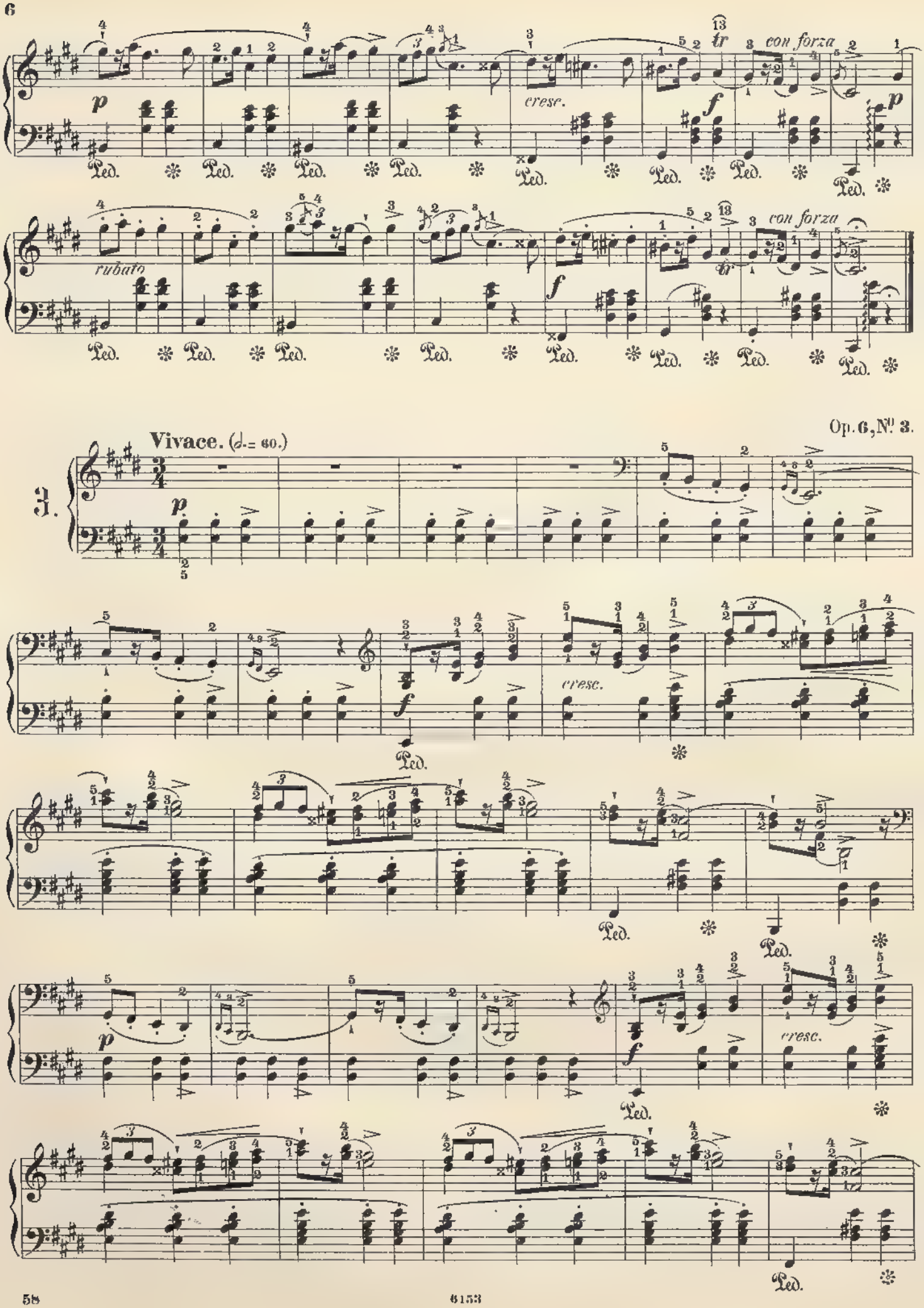
# Mazurkas.

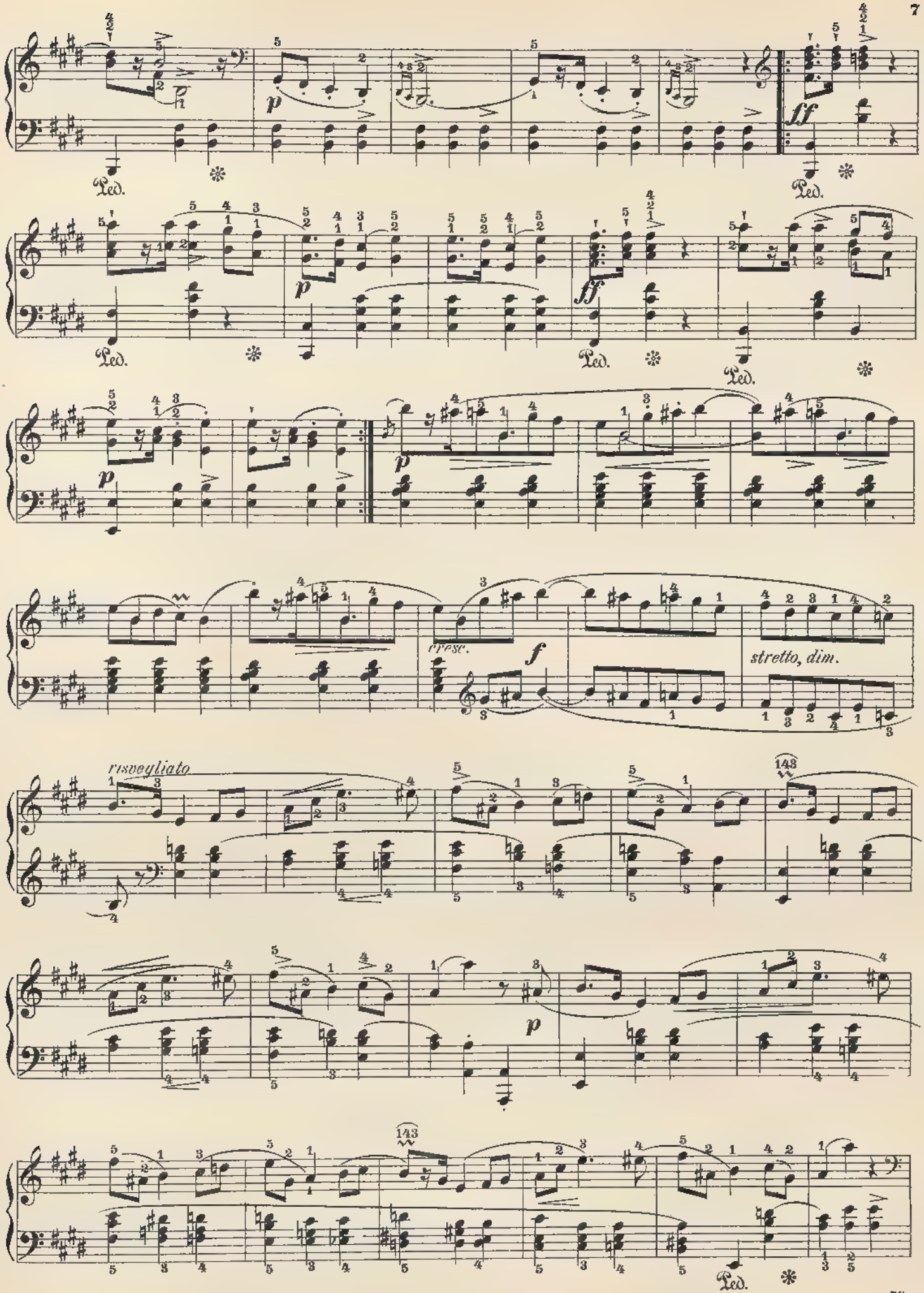
Chopin, Op. 6, №1.

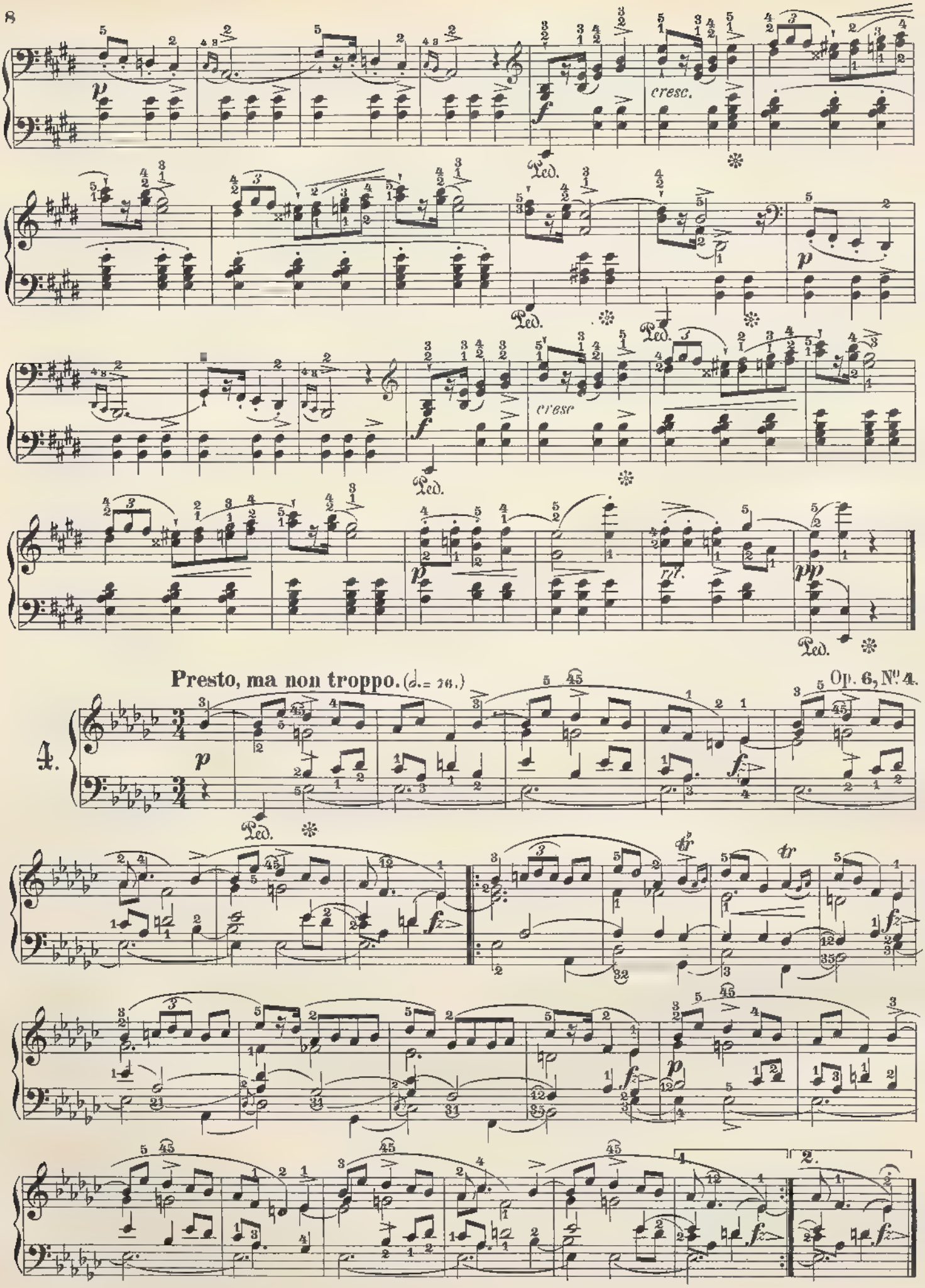



scherz.
ritenuto
a tempo
cresc.
decresc.
legato
cresc.
p ritenuto
pp
Sotto voce. (♩ = 60.)
Op. 6, No. 2.
2.
p legato
p


cresc.
con forza
leggiero
calando
a tempo
gajo
con forza
decresc.
sotto voce
sempre legato


p
cresc.
f
con forza
rubato
Ped.
Op. 6, No. 3.
3.
Vivace. (𝅗𝅥. = 60.)
p
f
cresc.
p
f
cresc.


Ped.
cresc.
stretto, dim.
risvegliato


cresc.
Ped.
cresc
rit.
Presto, ma non troppo. (𝅗𝅥. = 76.)
Op. 6, No. 4.
4.
tr

5.

**Vivace.** (♩. = 50.)

*f* *cresc.* *ff* *fz* *p scherz.*

Ped. Ped. Ped. Ped. Ped.

*f* *cresc.* *ff* *fz* *p*

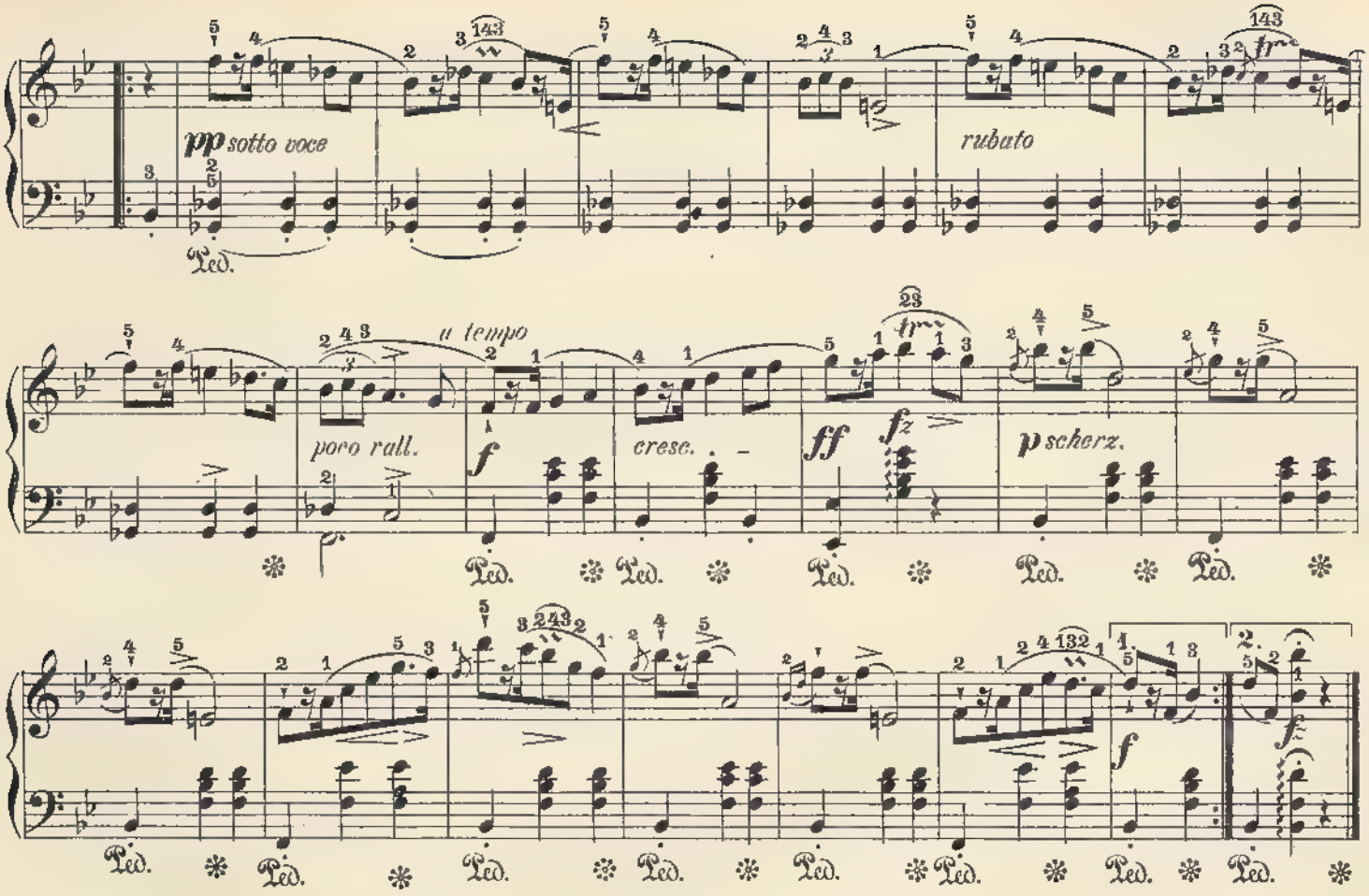
Ped. Ped. *simile*

*p* *stretto*

*legato e senza Ped.*

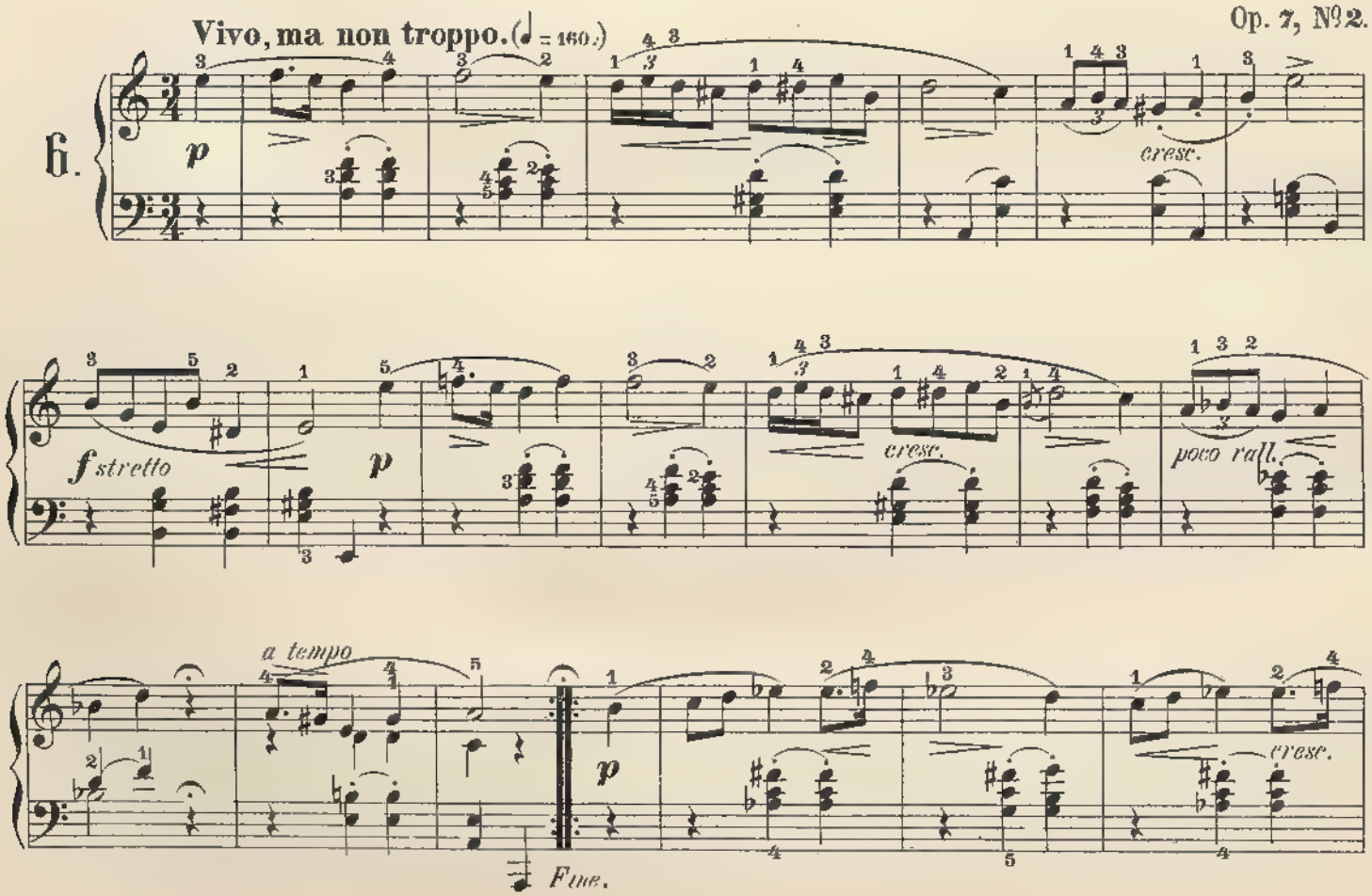
*poco rall.* *a tempo* *f* *cresc.* *ff* *fz* *p*

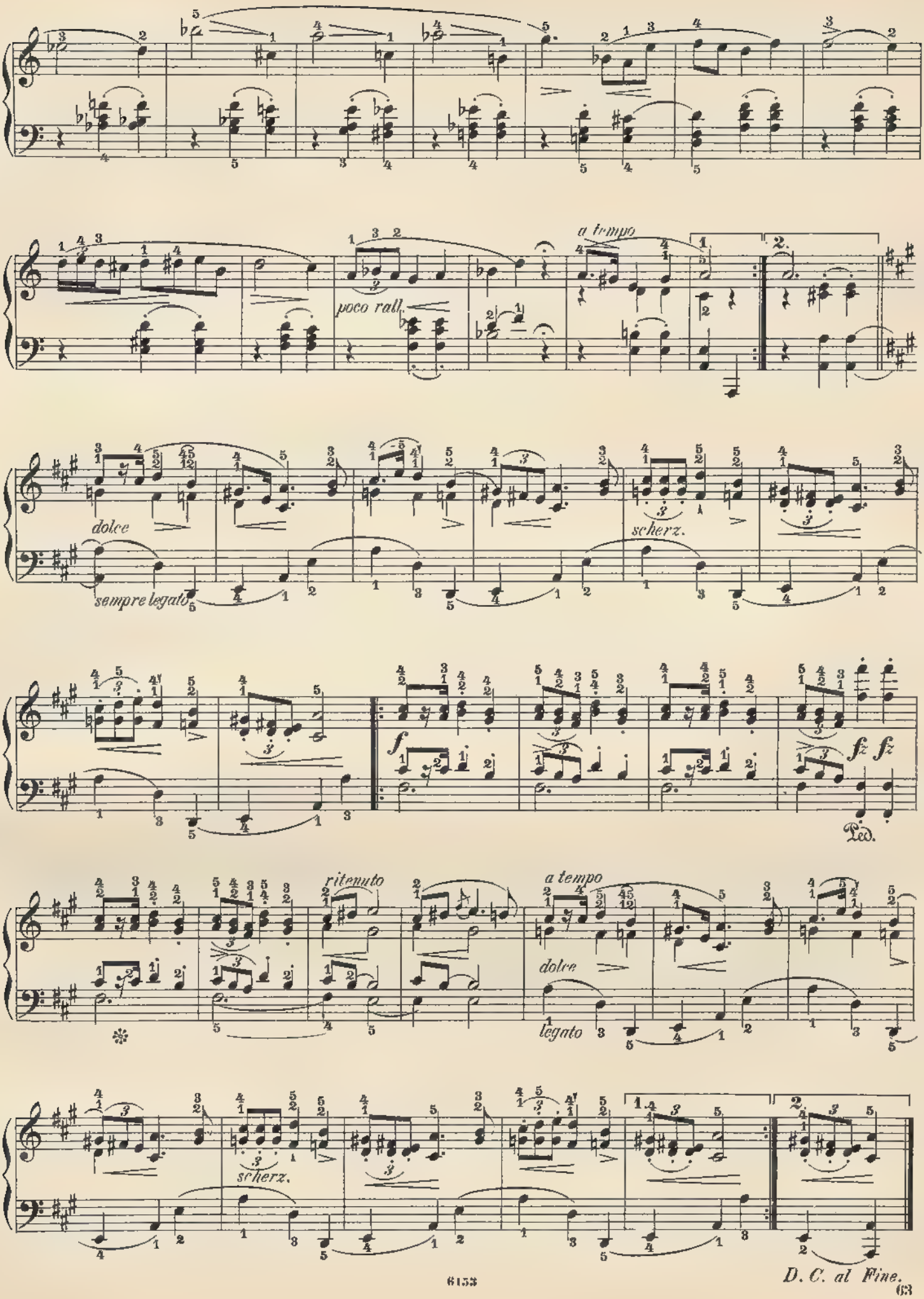
Ped. *come sopra*

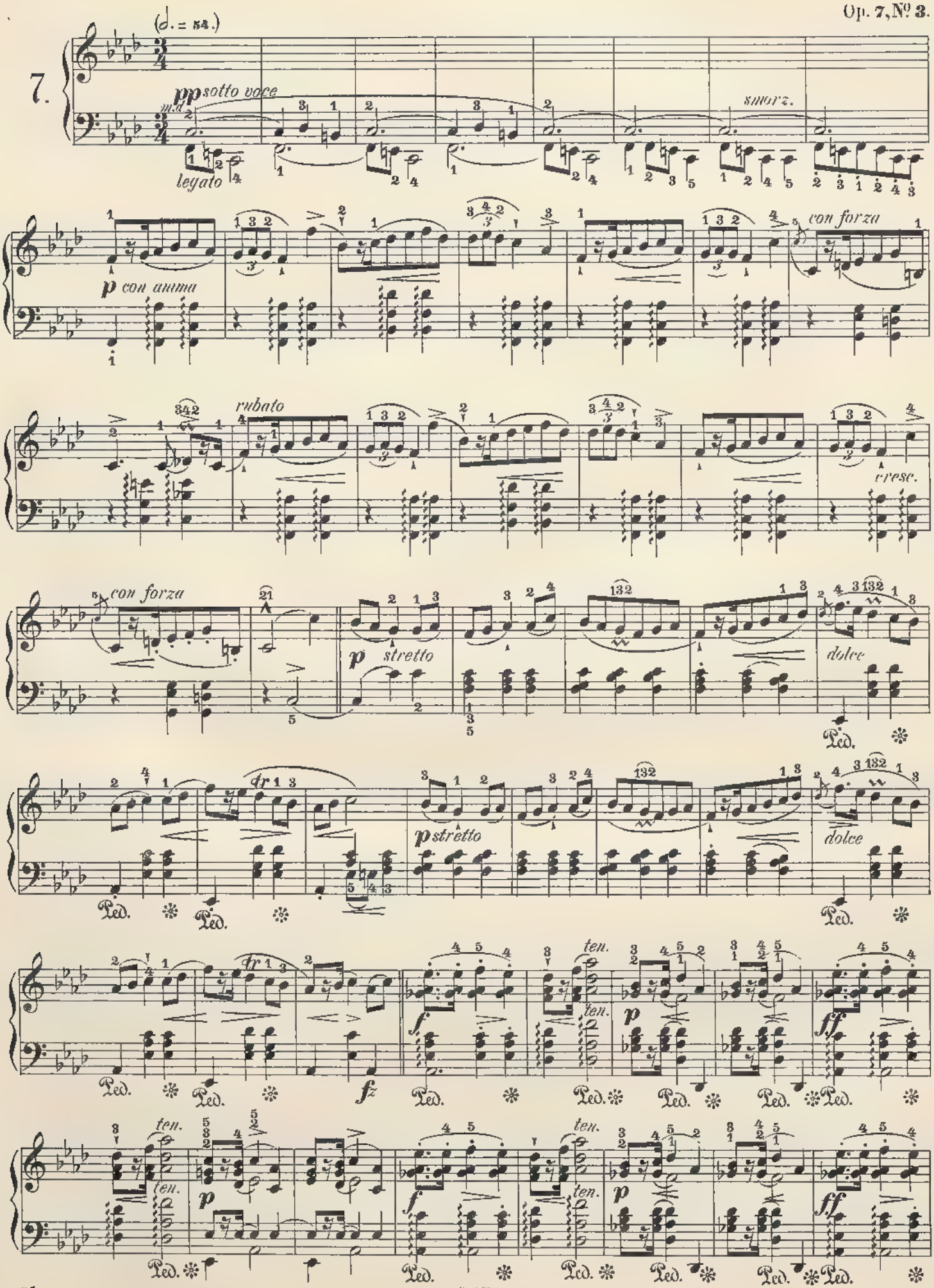


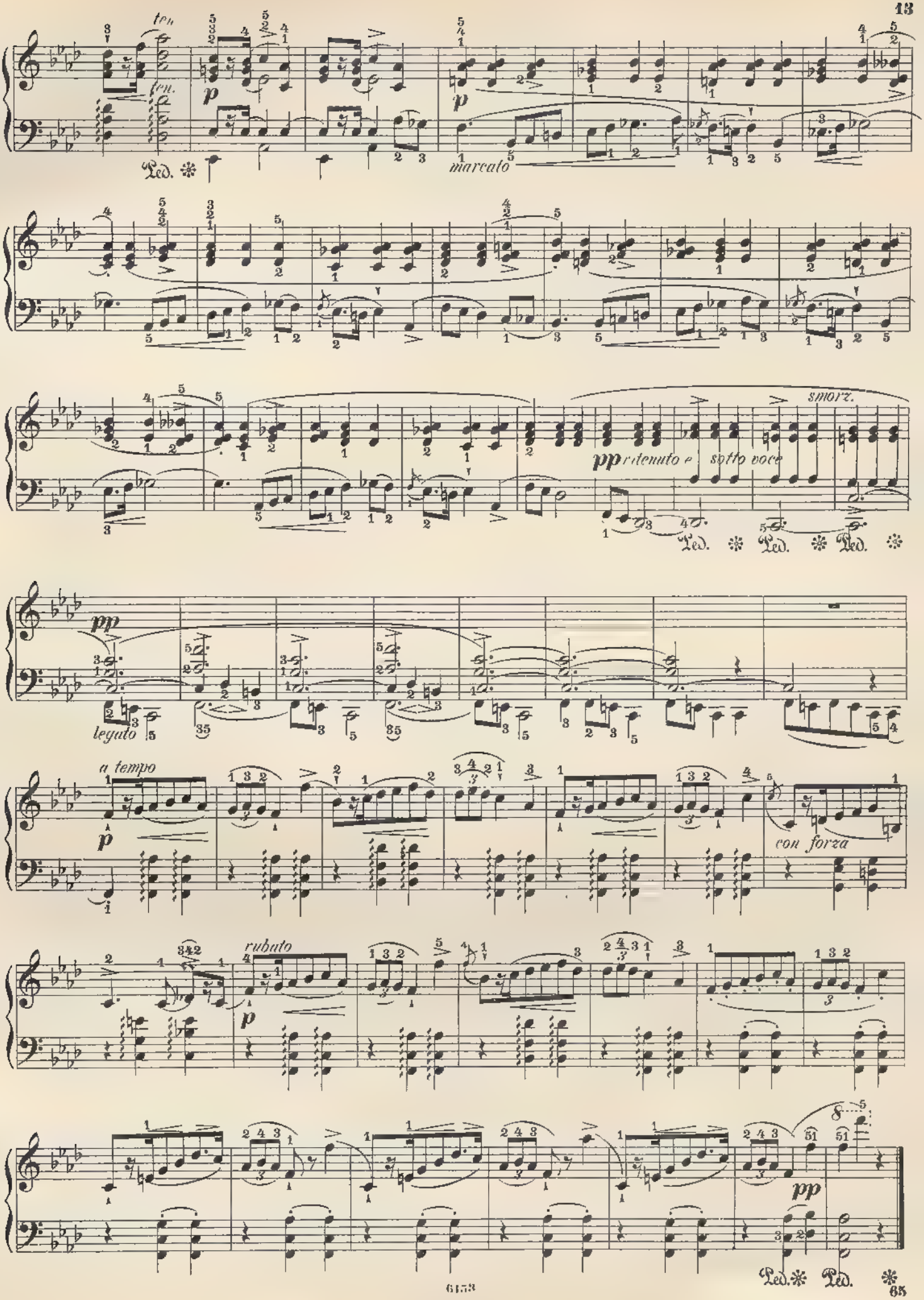

Op. 7, №2.

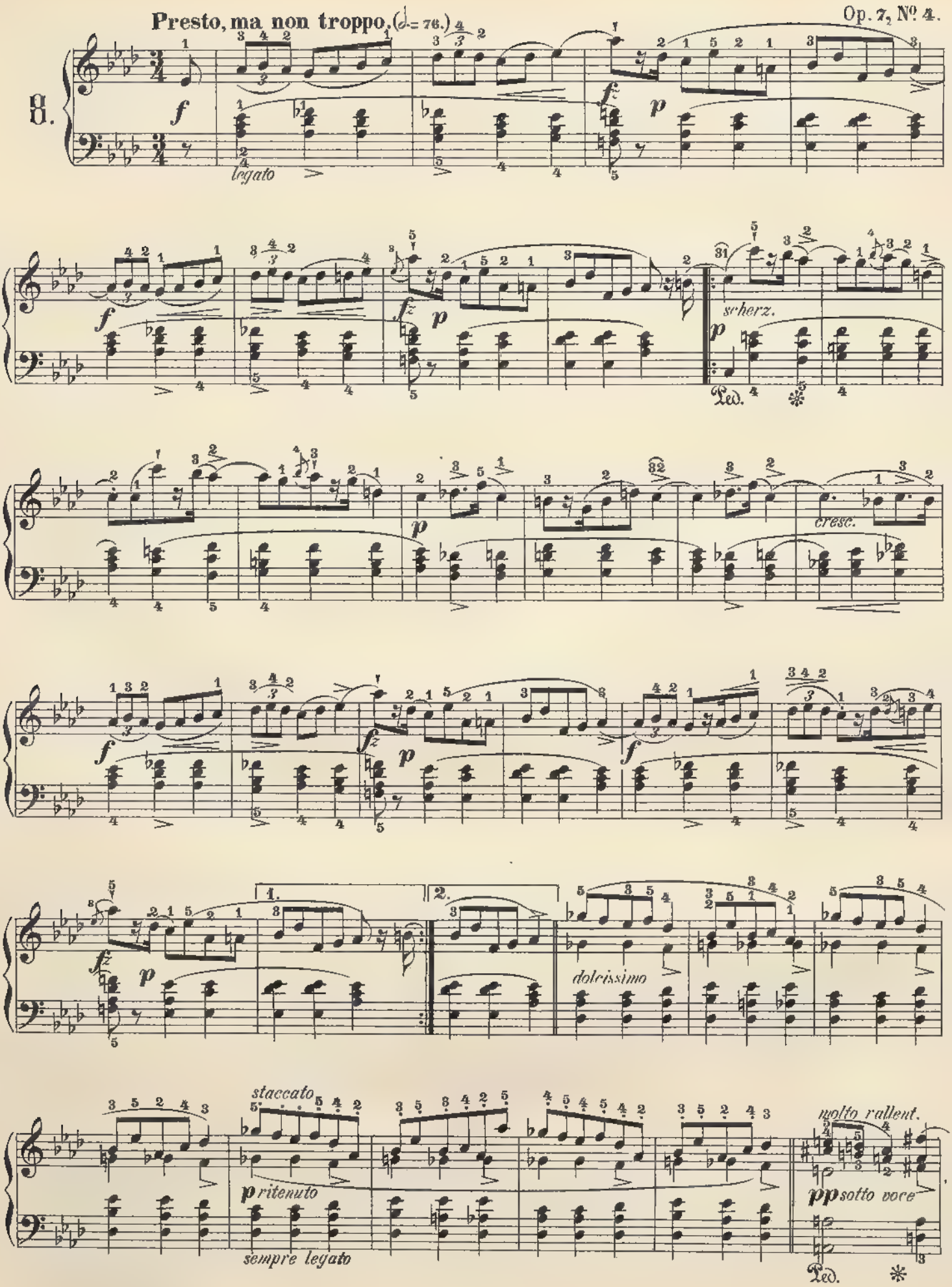
## 6. Vivo, ma non troppo. (♩ = 160.)

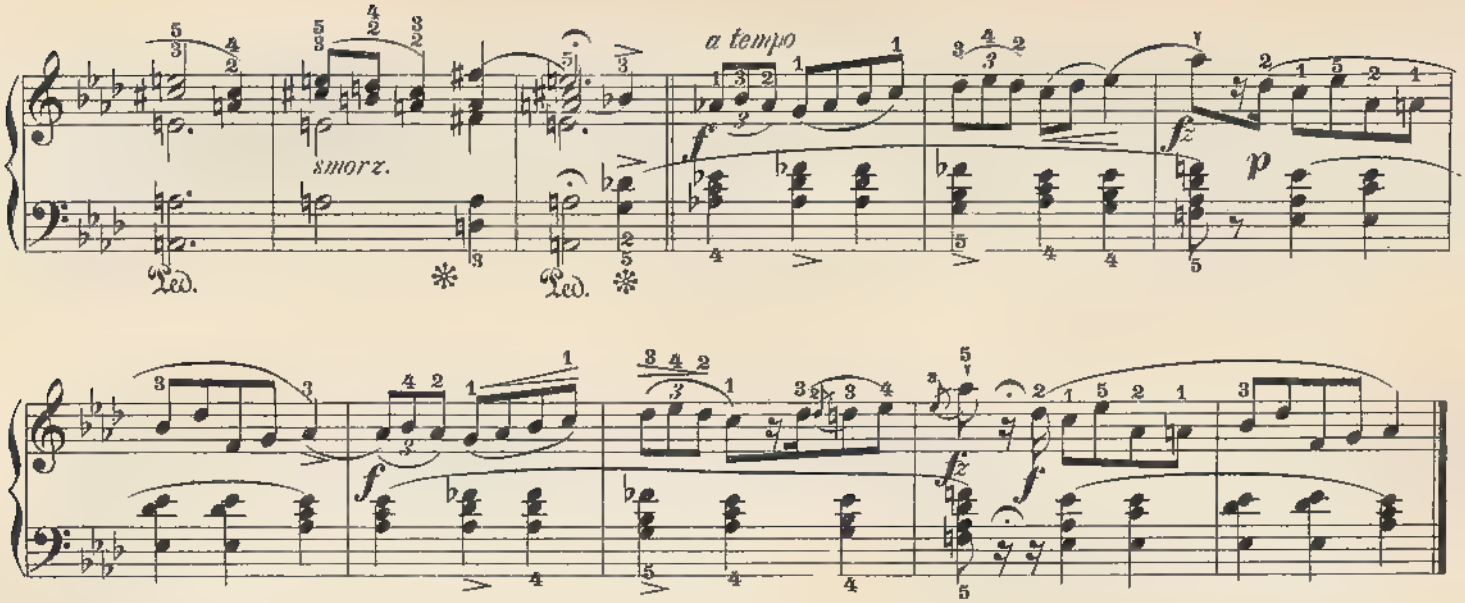



poco rall.
a tempo
1.
2.
dolce
sempre legato
scherz.
f
fz
fz
Ped.
ritenuto
a tempo
dolce
legato
scherz.
D. C. al Fine.


(♩. = 54.)
7.
pp sotto voce
m.d.
legato
smorz.
p con anima
con forza
rubato
cresc.
con forza
p stretto
dolce
Ped.
tr
p stretto
dolce
Ped.
fz
f
ten.
p
ff
ten.
f
ten.
p
ff


ten.
ten.
p
Ped.
p
marcato
pp ritenuto e sotto voce
smorz.
Ped.
Ped.
Ped.
pp
legato
a tempo
p
con forza
rubato
p
pp
Ped.
Ped.

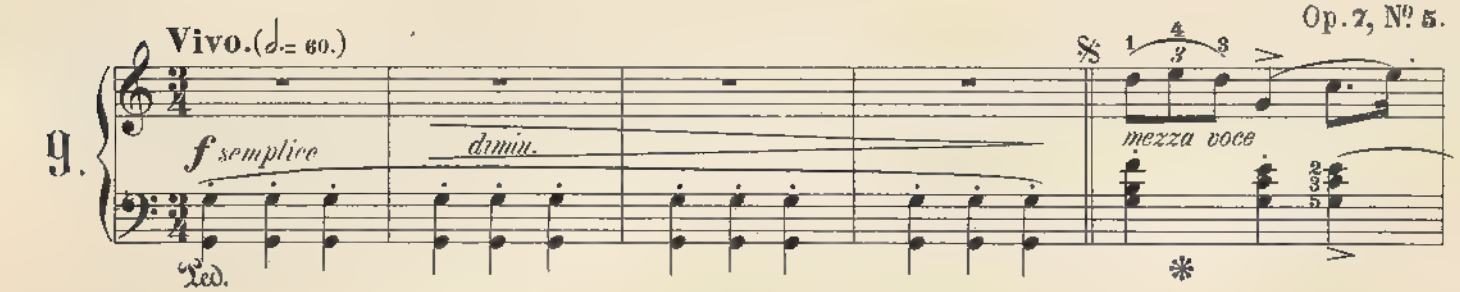

Presto, ma non troppo. (𝅗𝅥 = 76.)
Op. 7, Nº 4.
legato
scherz.
cresc.
dolcissimo
staccato
p ritenuto
sempre legato
molto rallent.
pp sotto voce

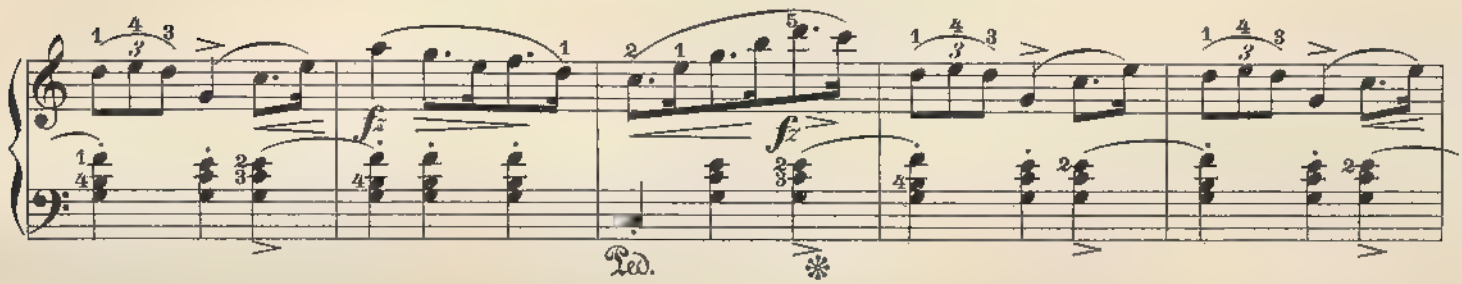


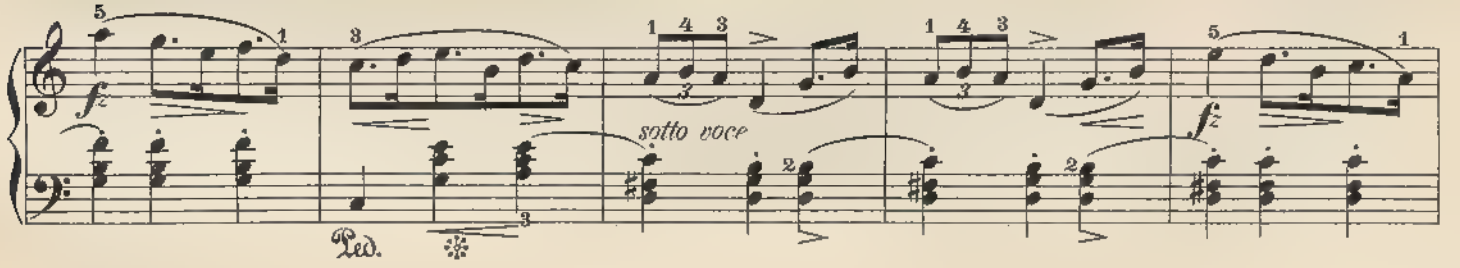


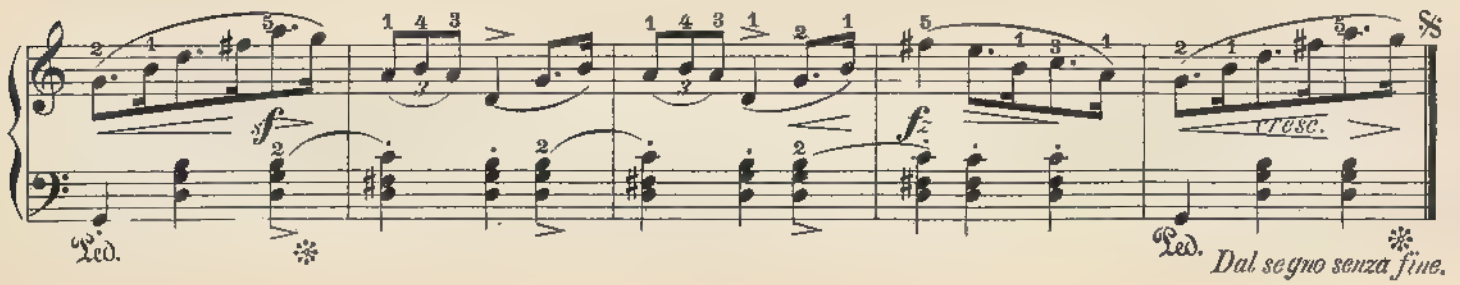

Op. 7, № 5.

9. **Vivo.** (♩.= 60.)



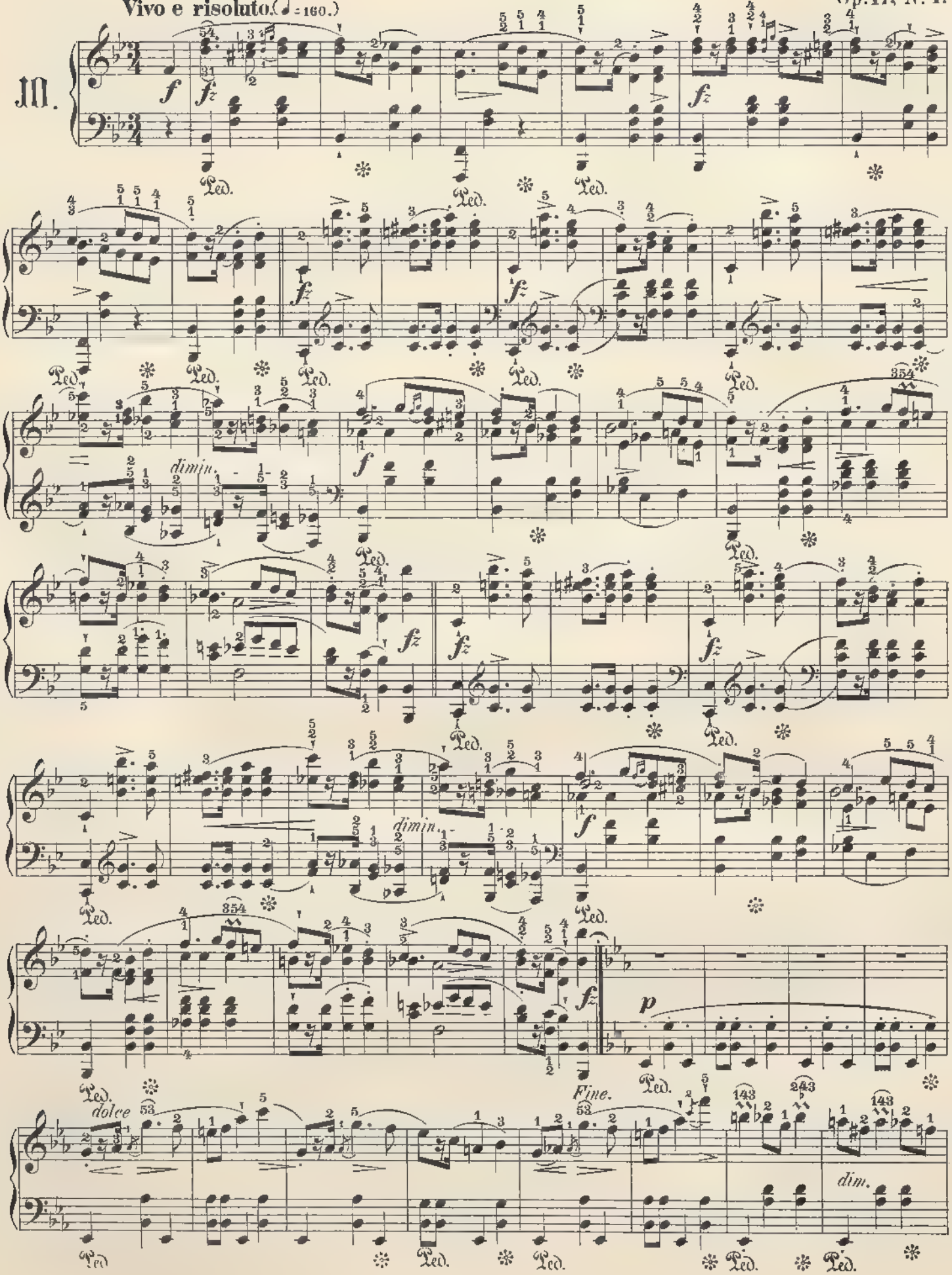



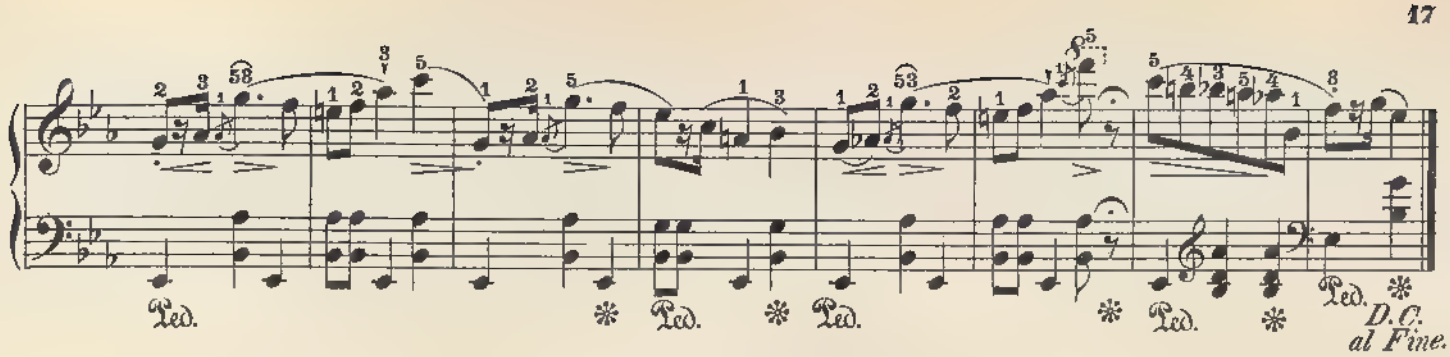



Vivo e risoluto. (♩ = 160.)

Op. 17, № 1.

III.

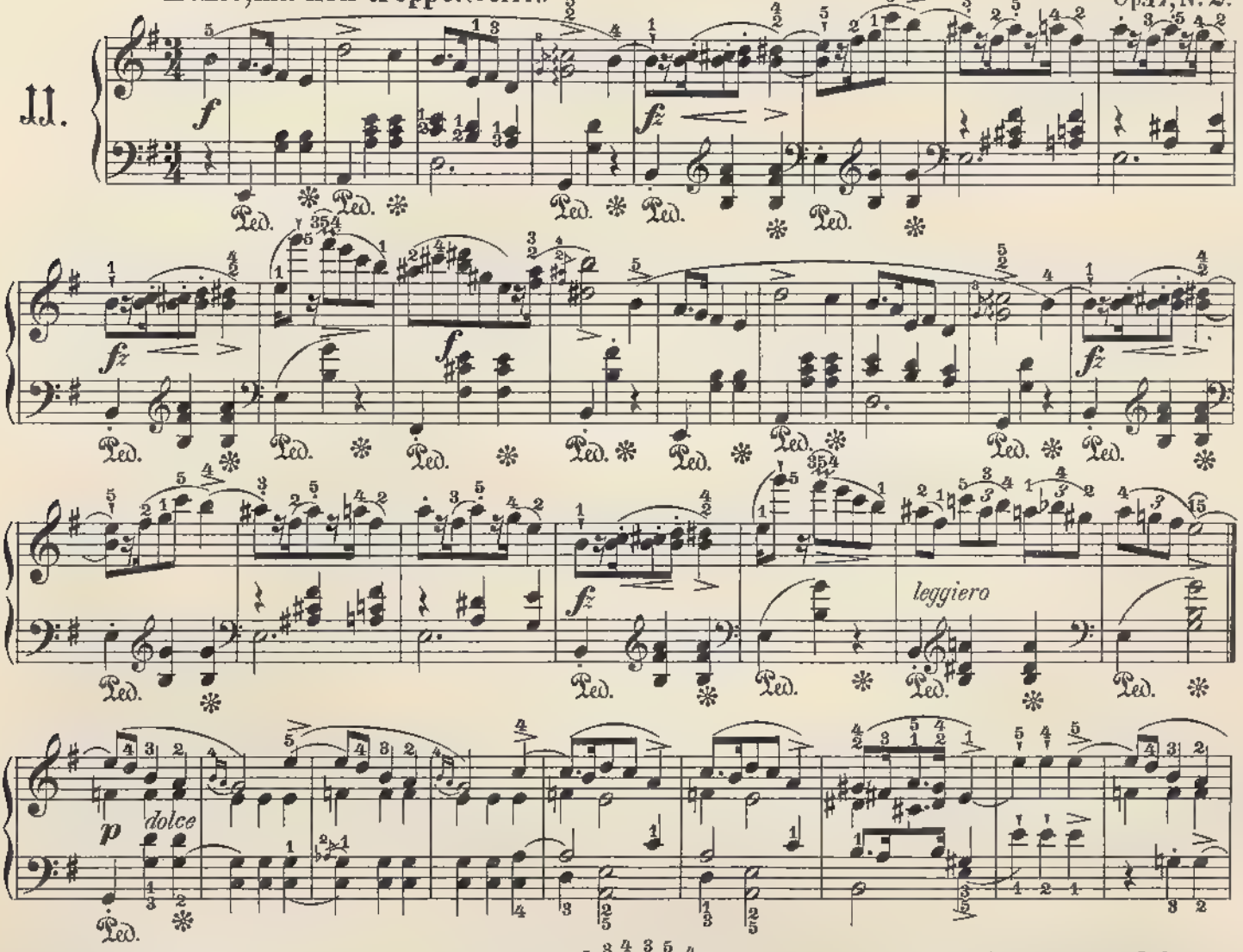


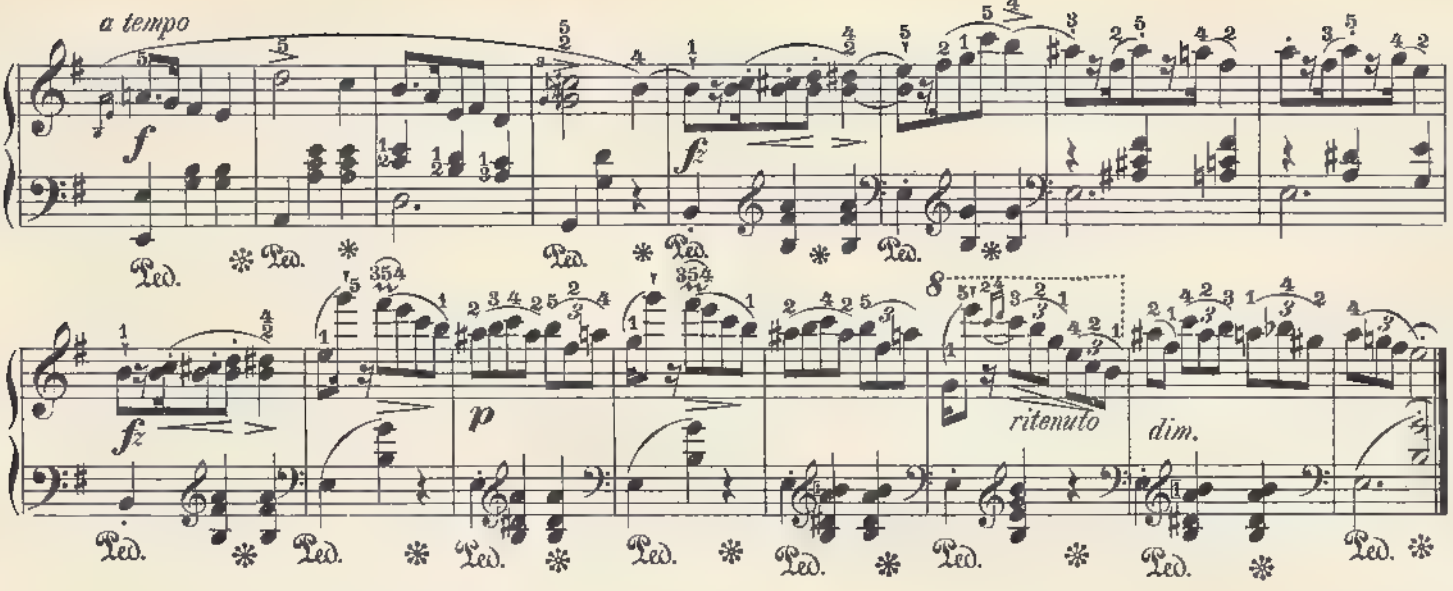



**Lento, ma non troppo.** (♩=144.)

Op. 17, No. 2.

II.

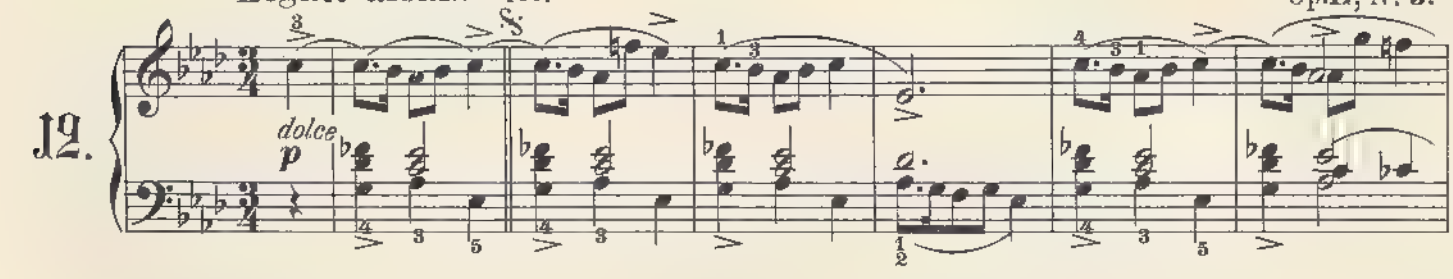


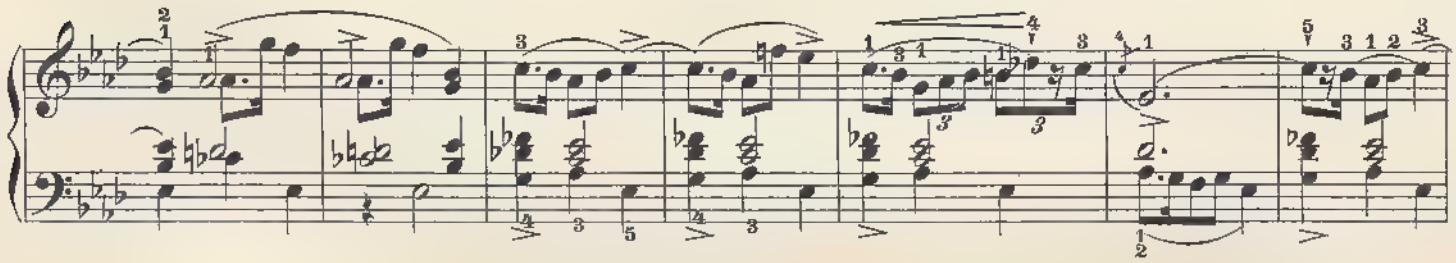


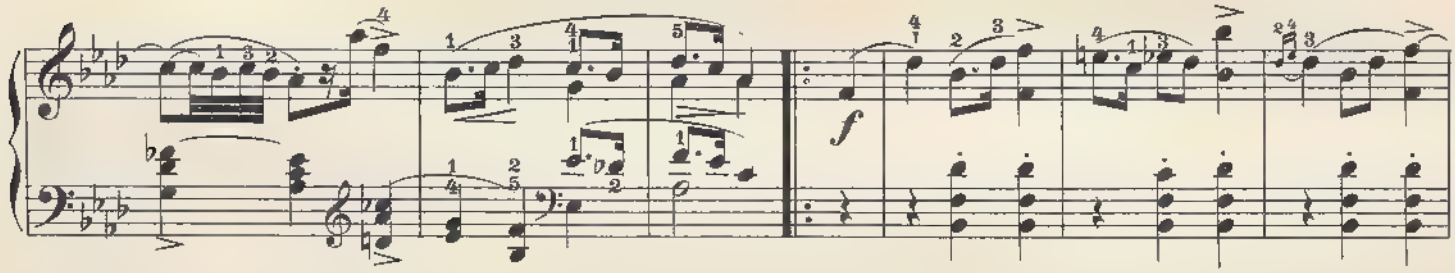

Legato assai. (♩=144.)

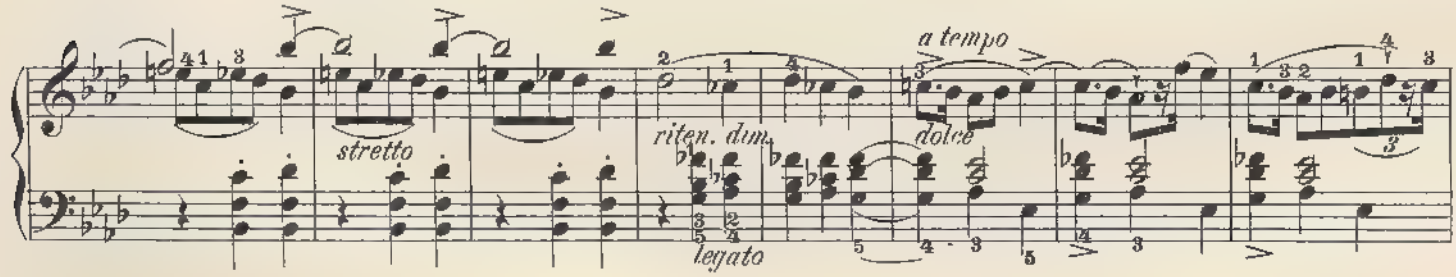
Op. 17, No. 3.

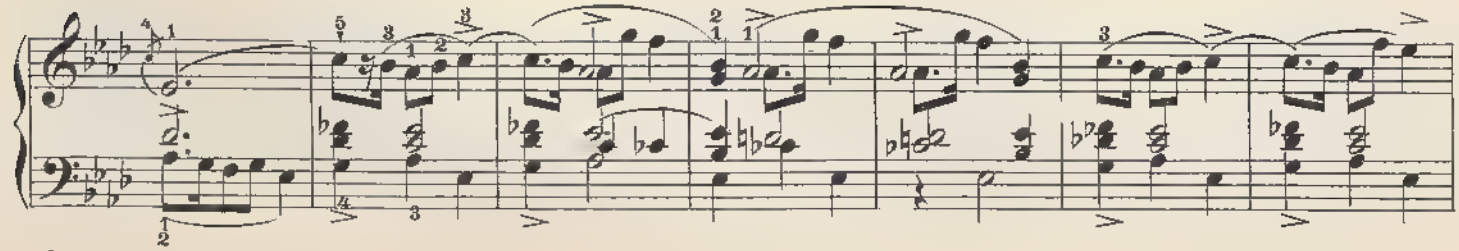
12.

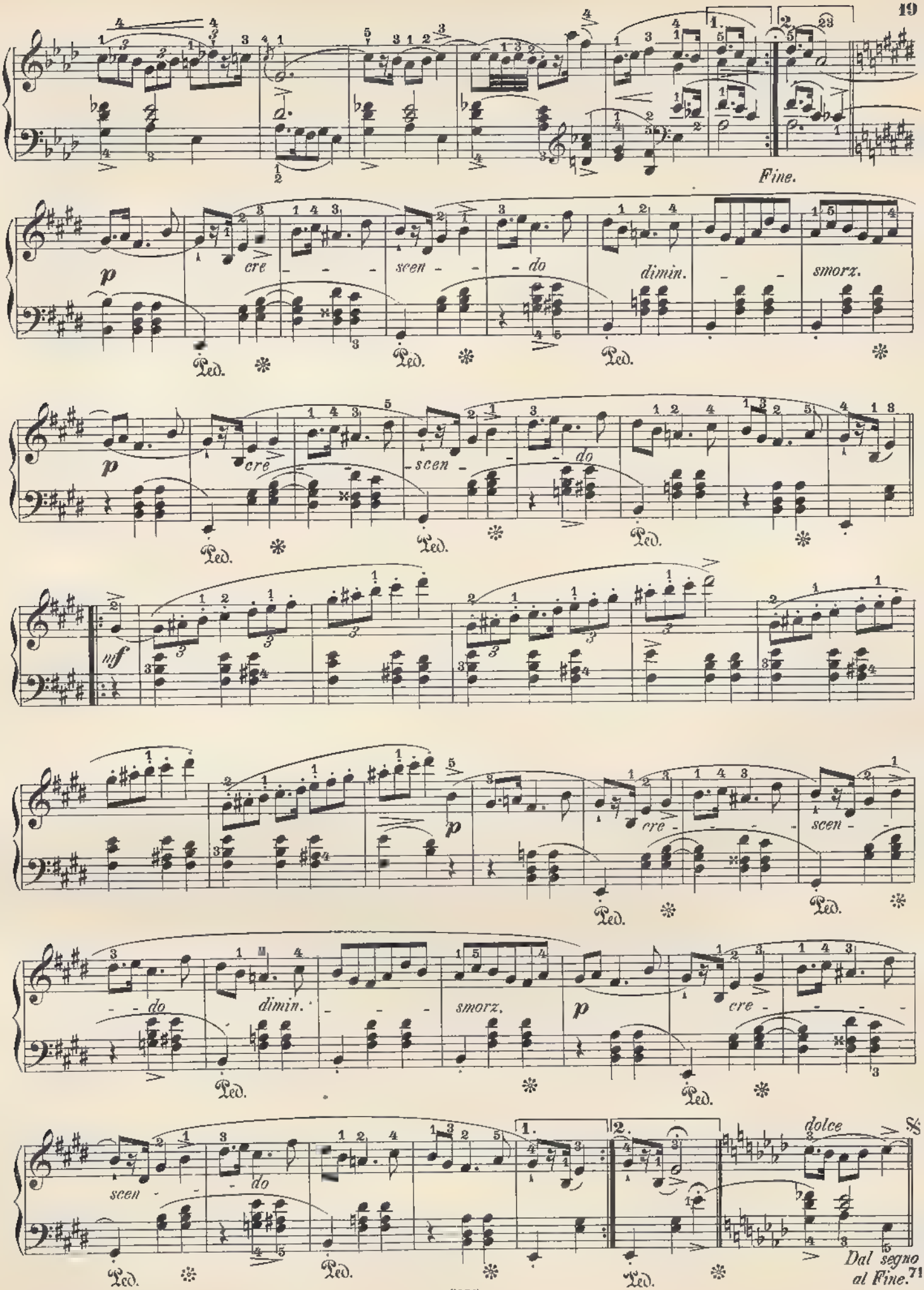





Fine.
p
cre - - - scen - - - do
dimin. - - smorz.
Ped.
p
cre - scen - do
Ped.
nf
p
cre - scen -
Ped.
do
dimin. - - - smorz.
p
cre - - - -
Ped.
scen - do
1.
2.
dolce
Dal segno
al Fine.
Ped.

13. Lento, ma non troppo. (♩ = 152.)

pp

sotto voce

espressivo

ten.

p

delicatissimo 15

ten.

Ped. ✻

ten.

Ped. ✻

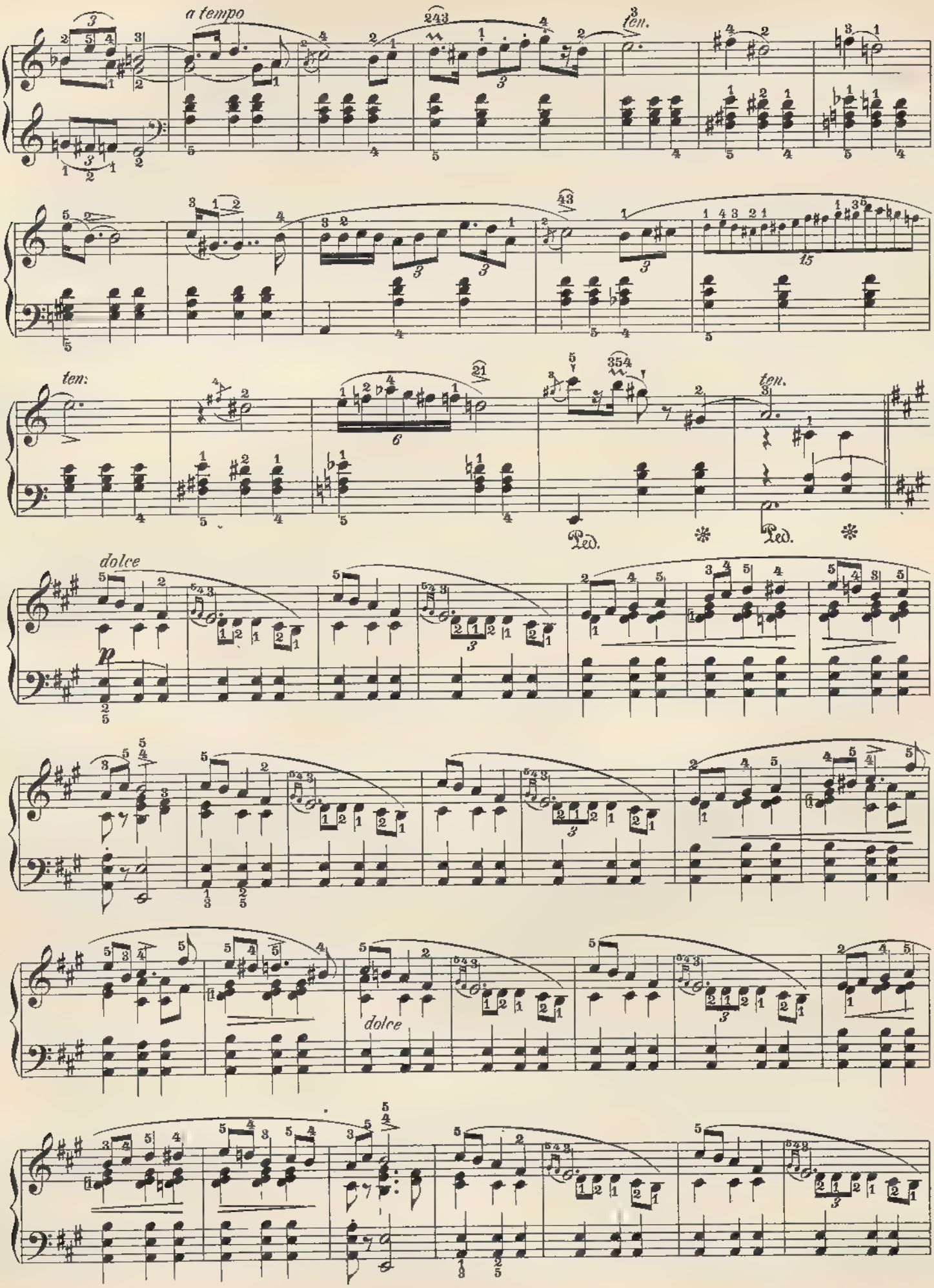
ten.

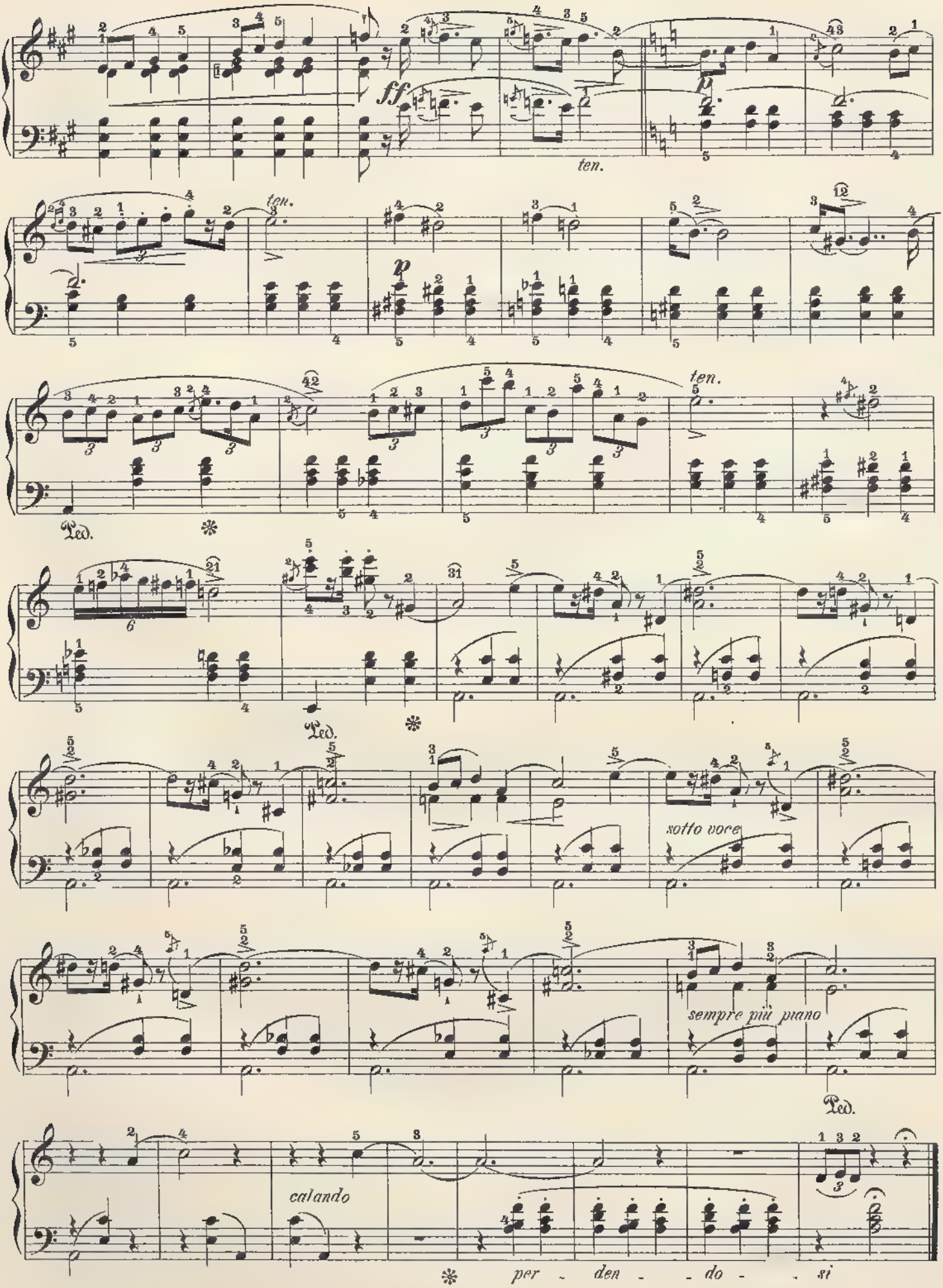
Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

poco ritenuto

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

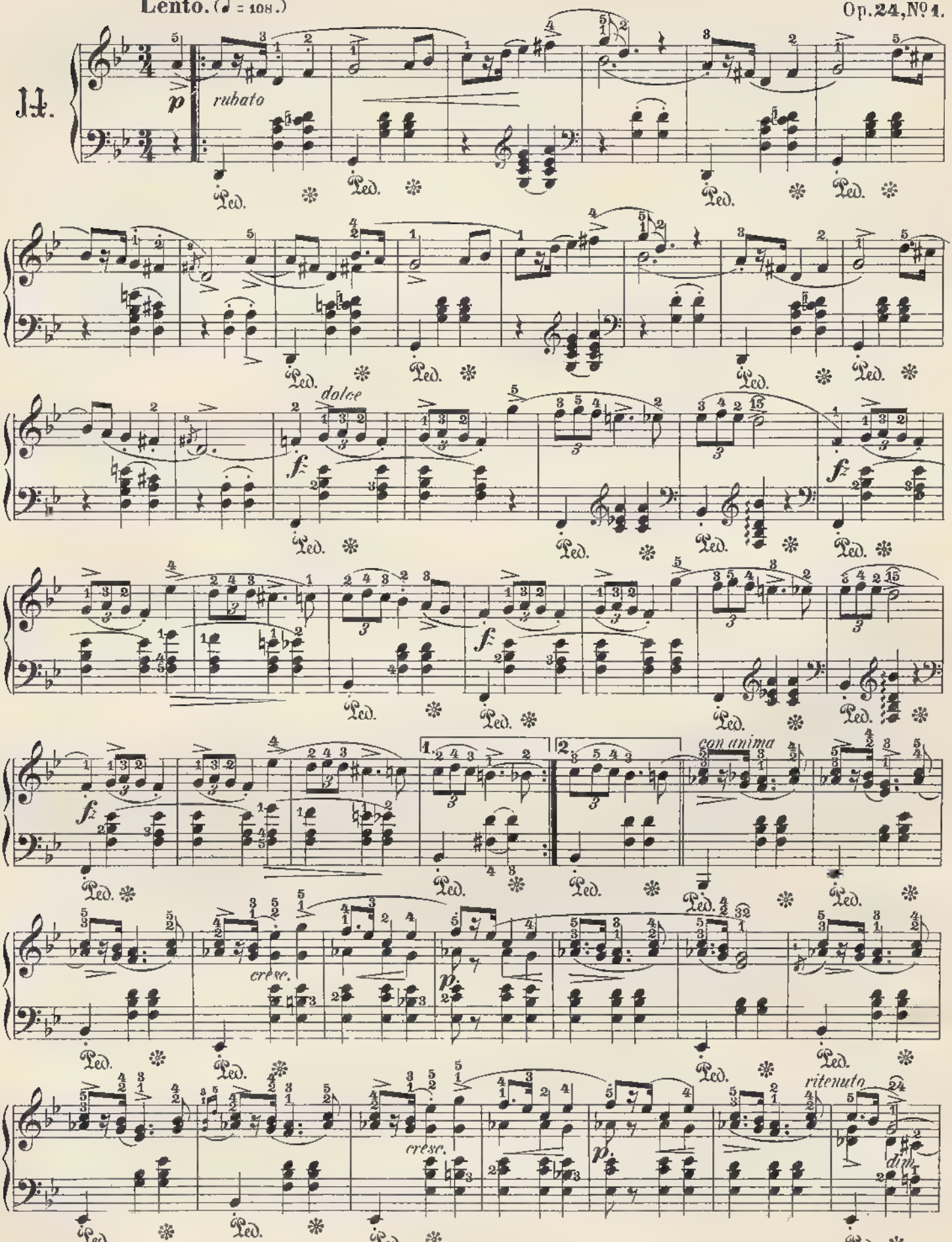

a tempo
ten.
ten.
ten.
dolce
dolce

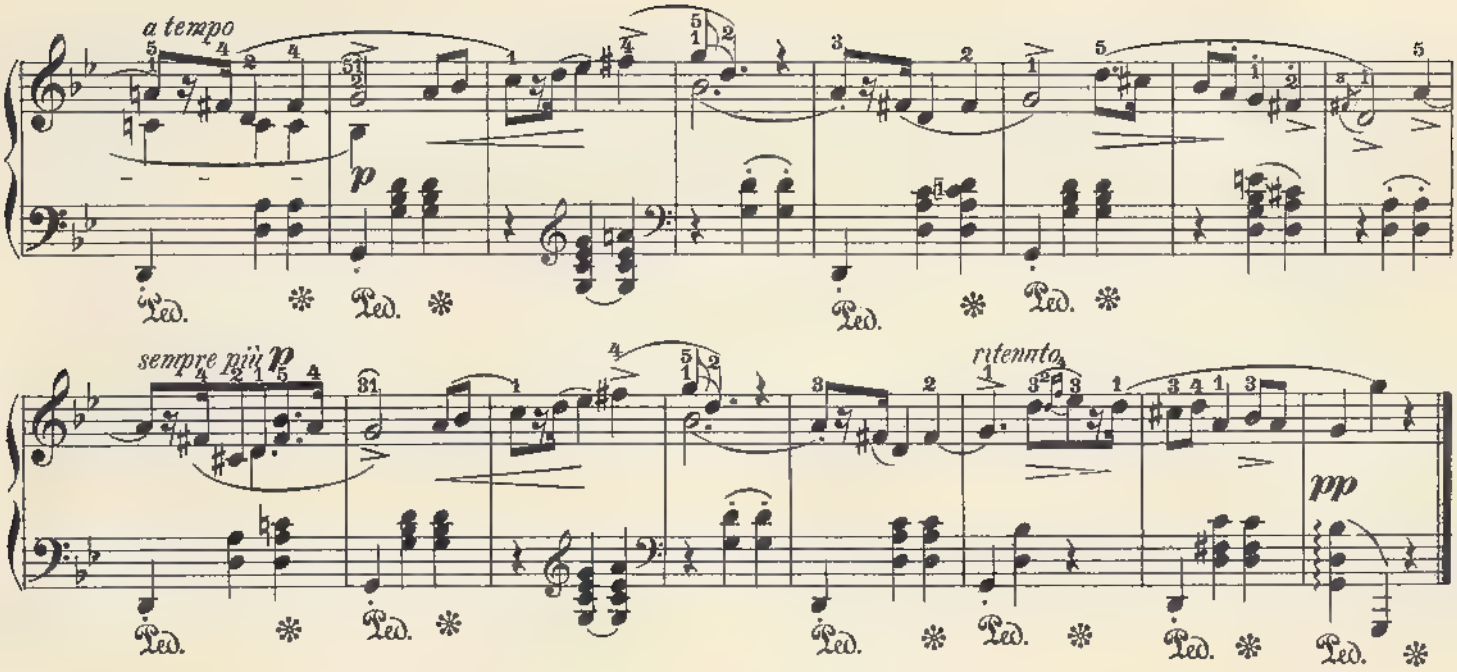

ff
ten.
ten.
p
ten.
Ped.
Ped.
sotto voce
sempre più piano
Ped.
calando
per - den - - do - si

Lento. (♩ = 108.)

Op. 24, № 1.

14.

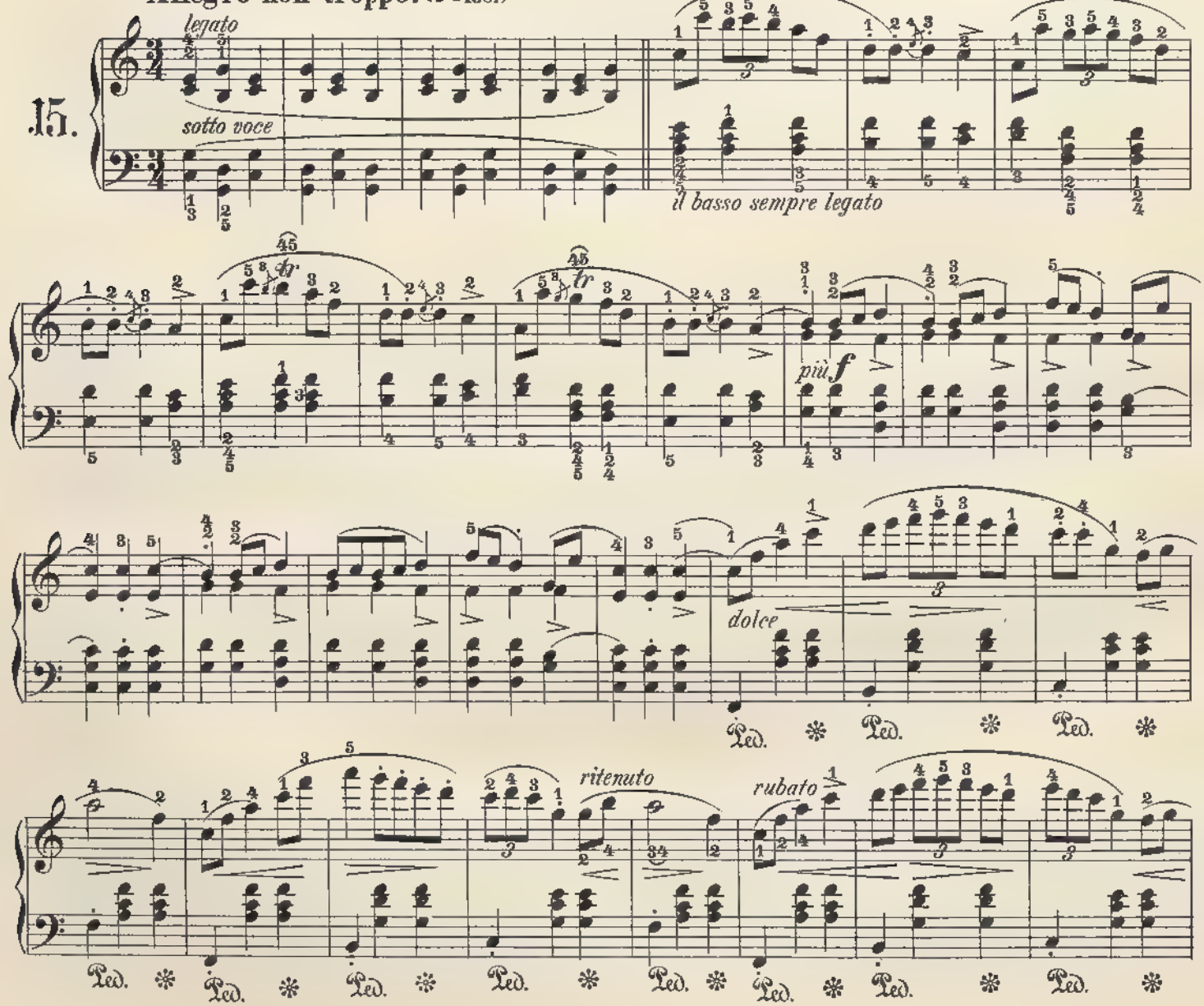


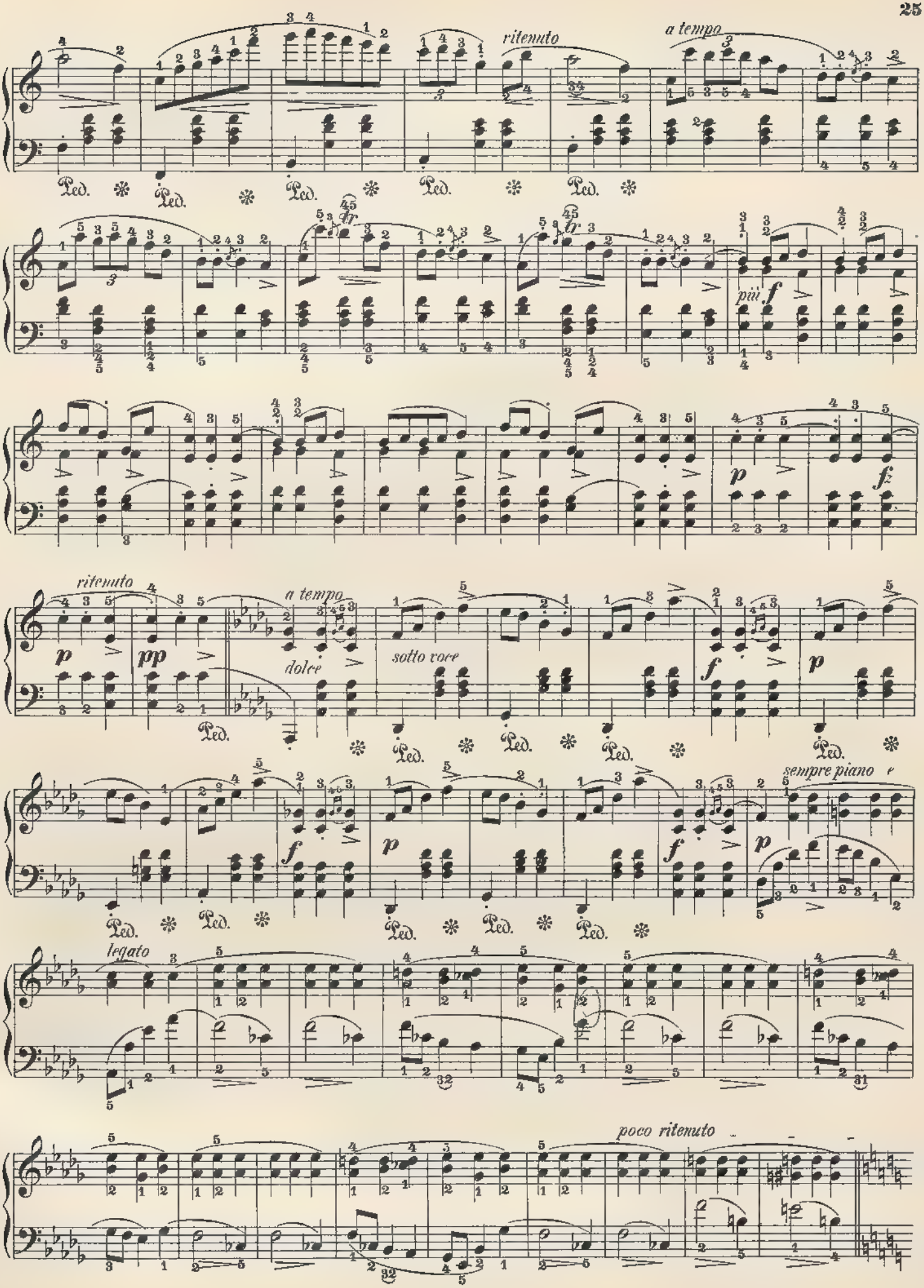



Allegro non troppo. (♩ = 138.)

Op. 24, No. 2.

15.




ritenuto
a tempo
tr
più f
p
fz
ritenuto
a tempo
dolce
sotto voce
pp
f
p
sempre piano
legato
poco ritenuto
Ped.

*a tempo*

*sotto voce*

*pp*

**Moderato con anima.** (♩ = 126.)

Op. 24, № 3.

16.

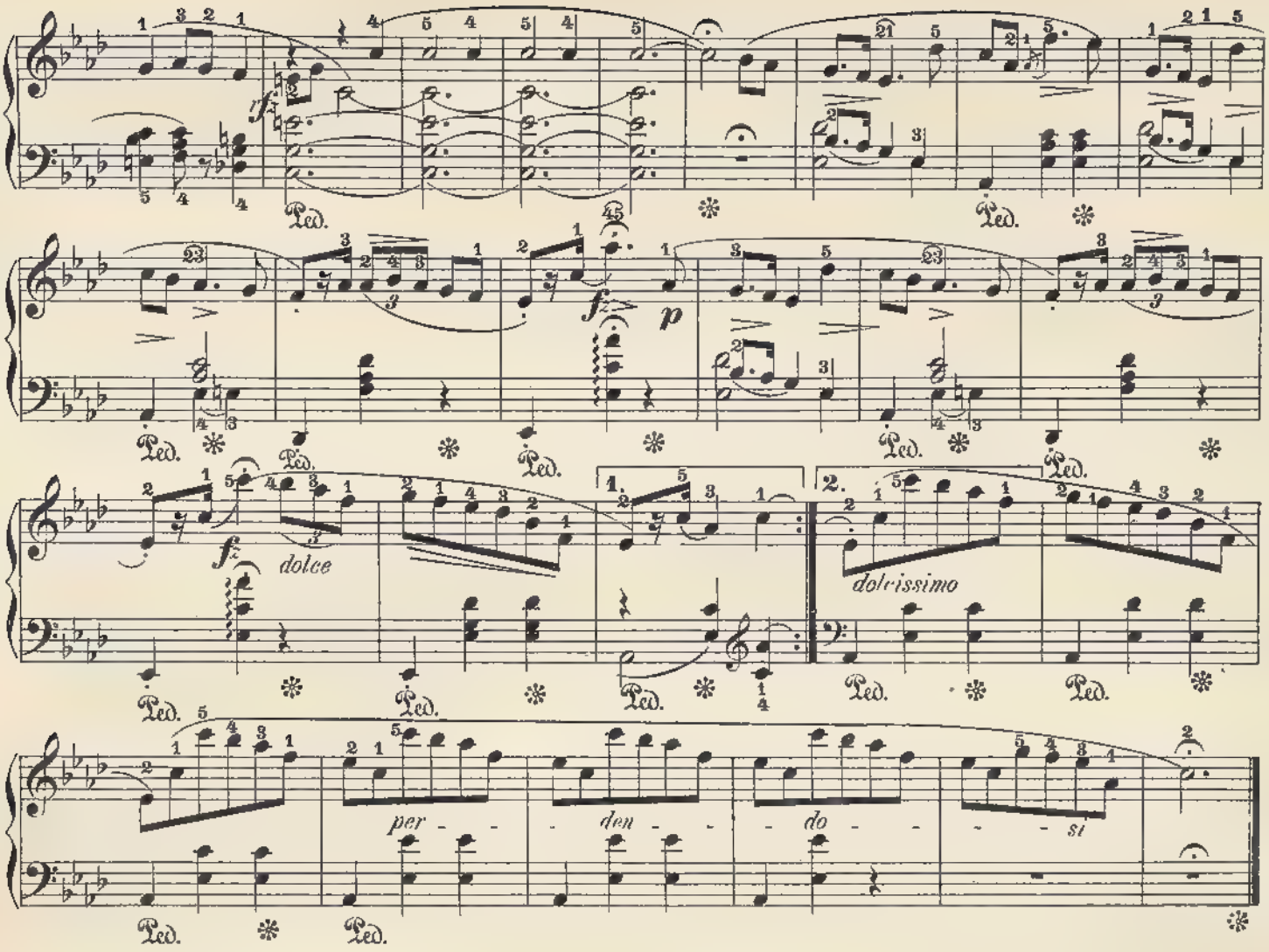
*mf*

*p*

*f*

*dolce*

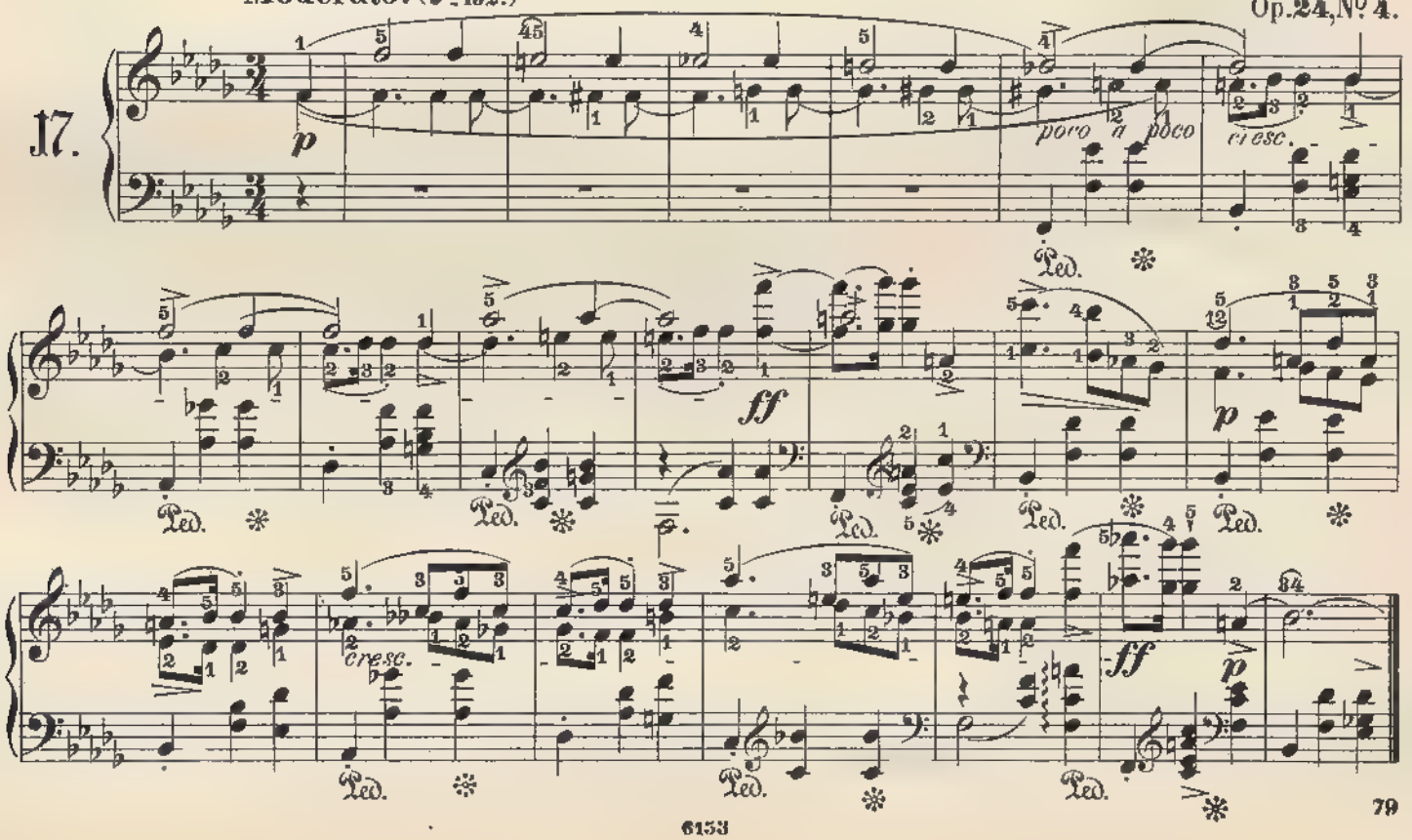
*p legato*

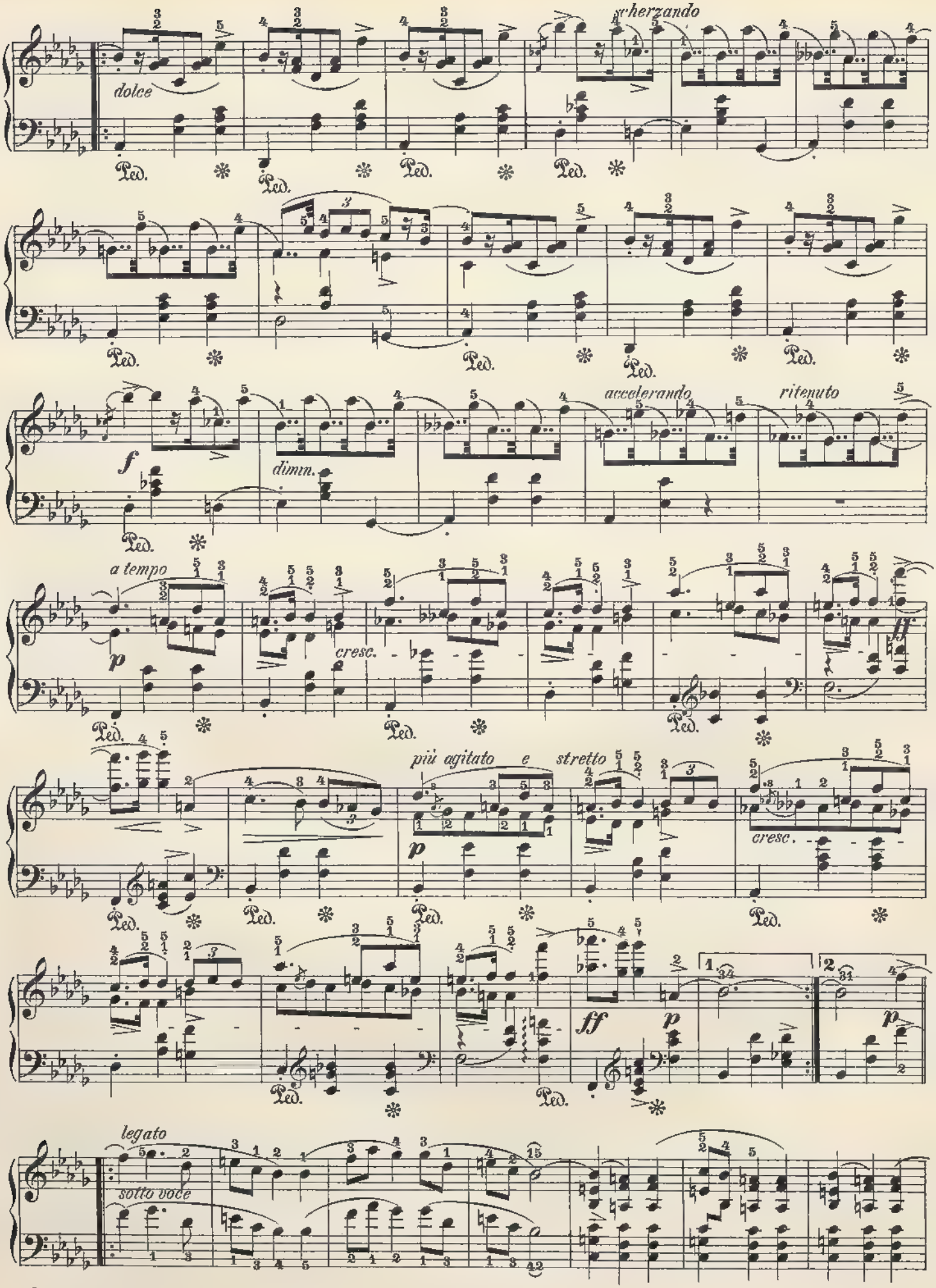


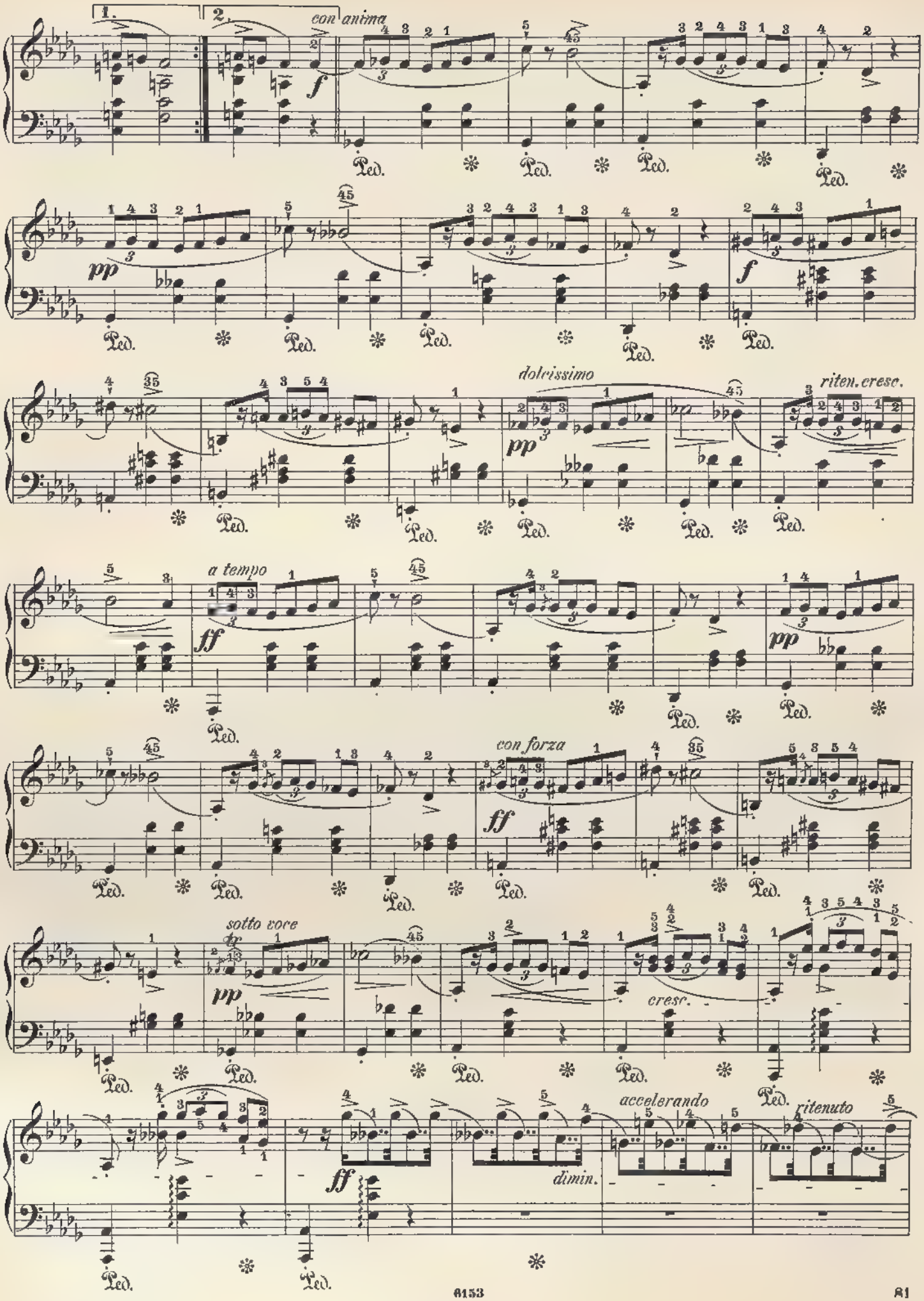

17.

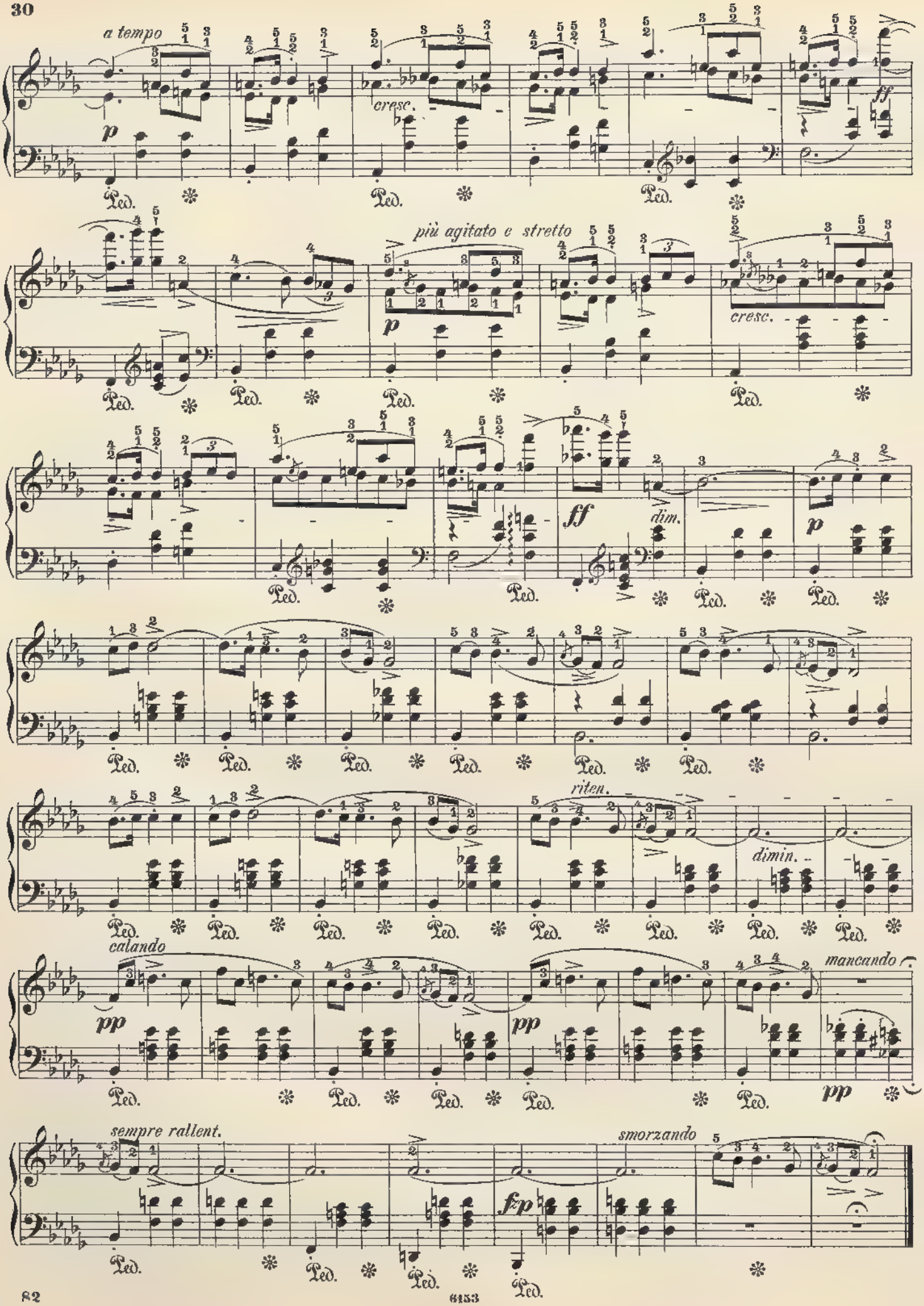
**Moderato.** (♩ = 132.)

Op. 24, No 4.




scherzando
dolce
Ped.
f
dimin.
accelerando
ritenuto
a tempo
p
cresc.
ff
più agitato e stretto
cresc.
1
2
legato
sotto voce


1.
2.
con anima
f
pp
dolcissimo
riten. cresc.
a tempo
ff
con forza
sotto voce
cresc.
accelerando
ritenuto
dimin.


a tempo
p
cresc.
ff
più agitato e stretto
p
cresc.
ff
dim.
p
riten.
dimin.
calando
pp
pp
mancando
pp
sempre rallent.
smorzando
fzp
Ped.

Allegretto non tanto.

Op.30.№1.

18.

*p*

*f*

*p*

*f*

*con anima*

Ped.

Ped.

*p*

Ped.

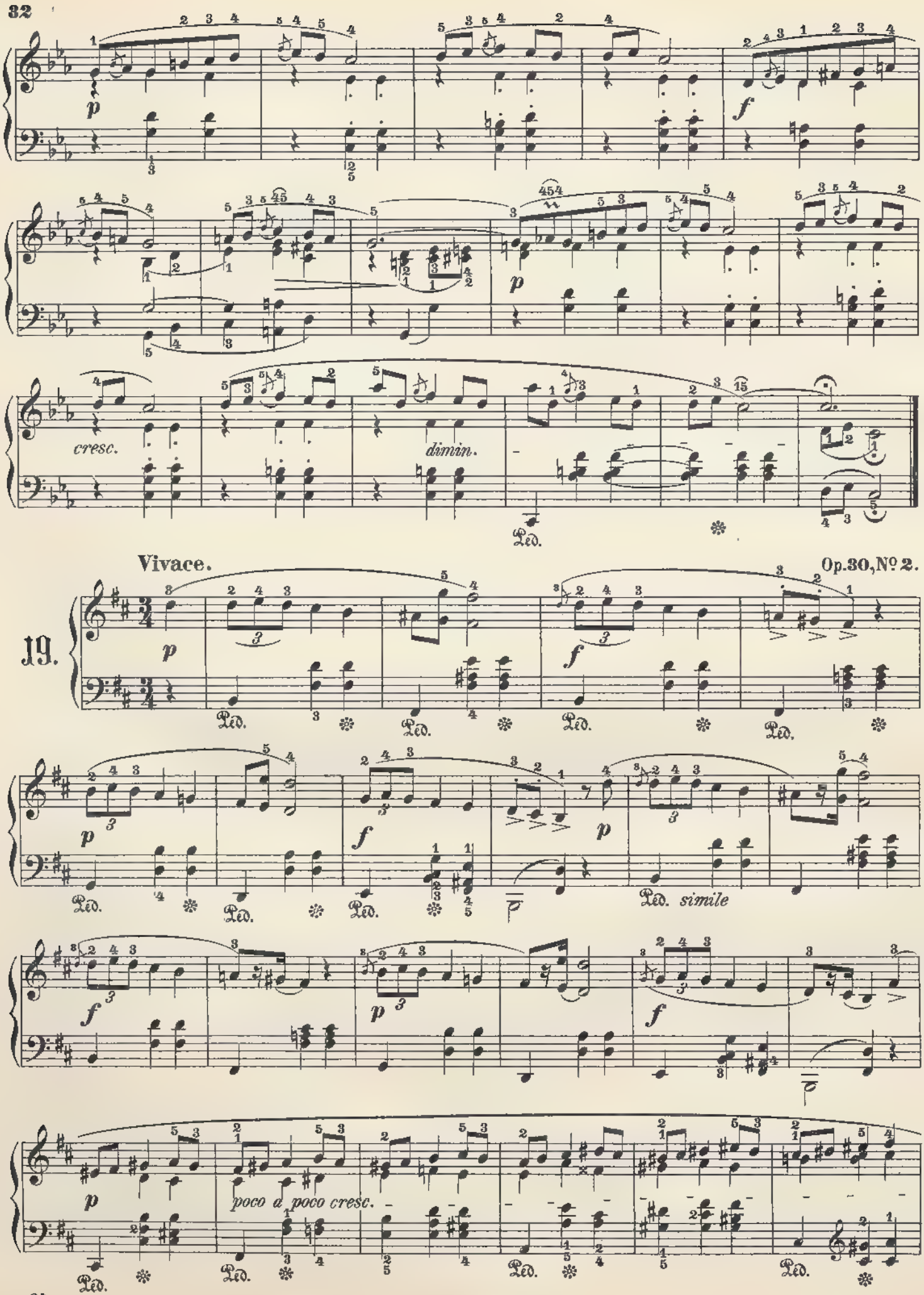
Ped.

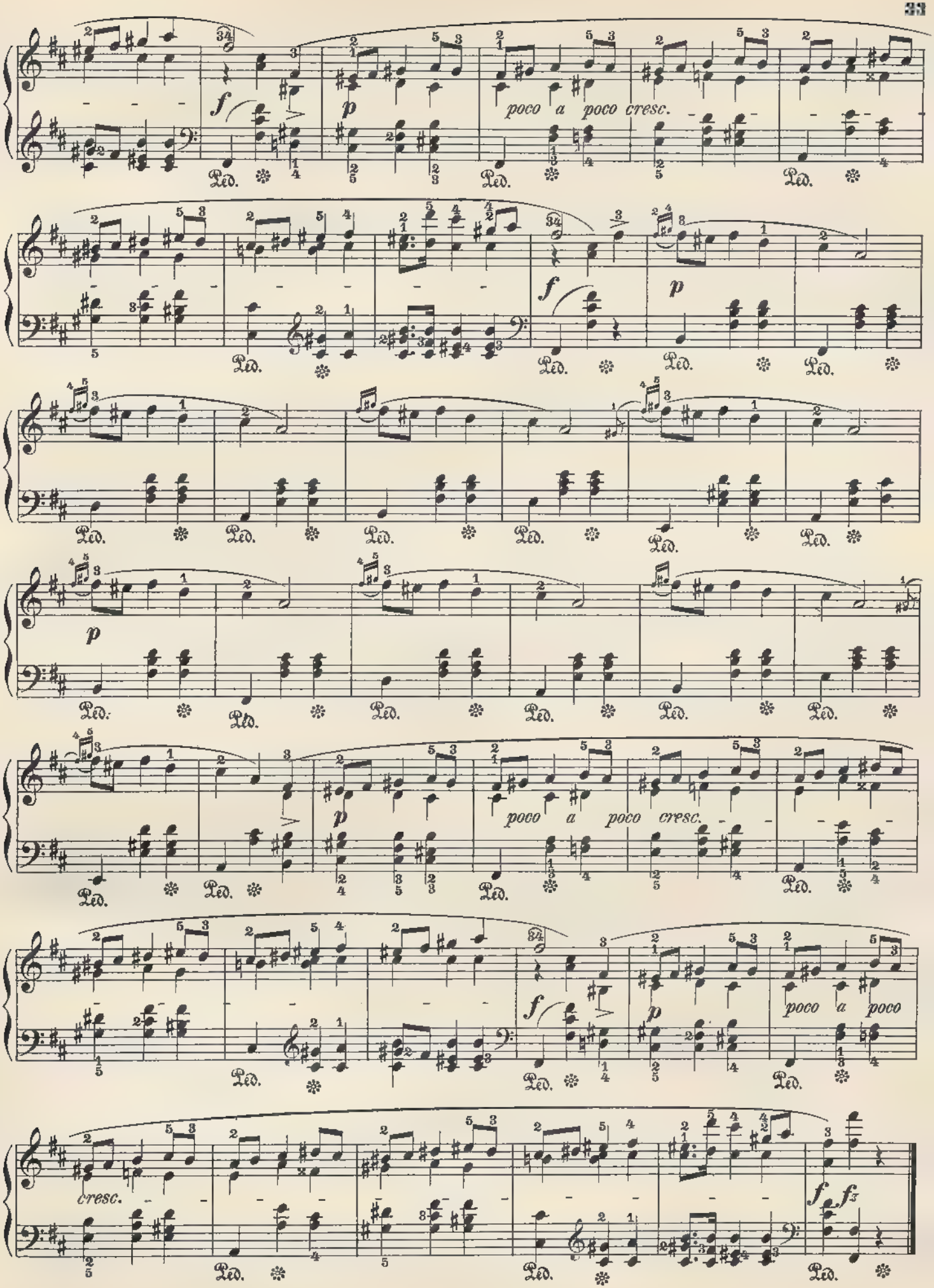
Ped.

Ped.

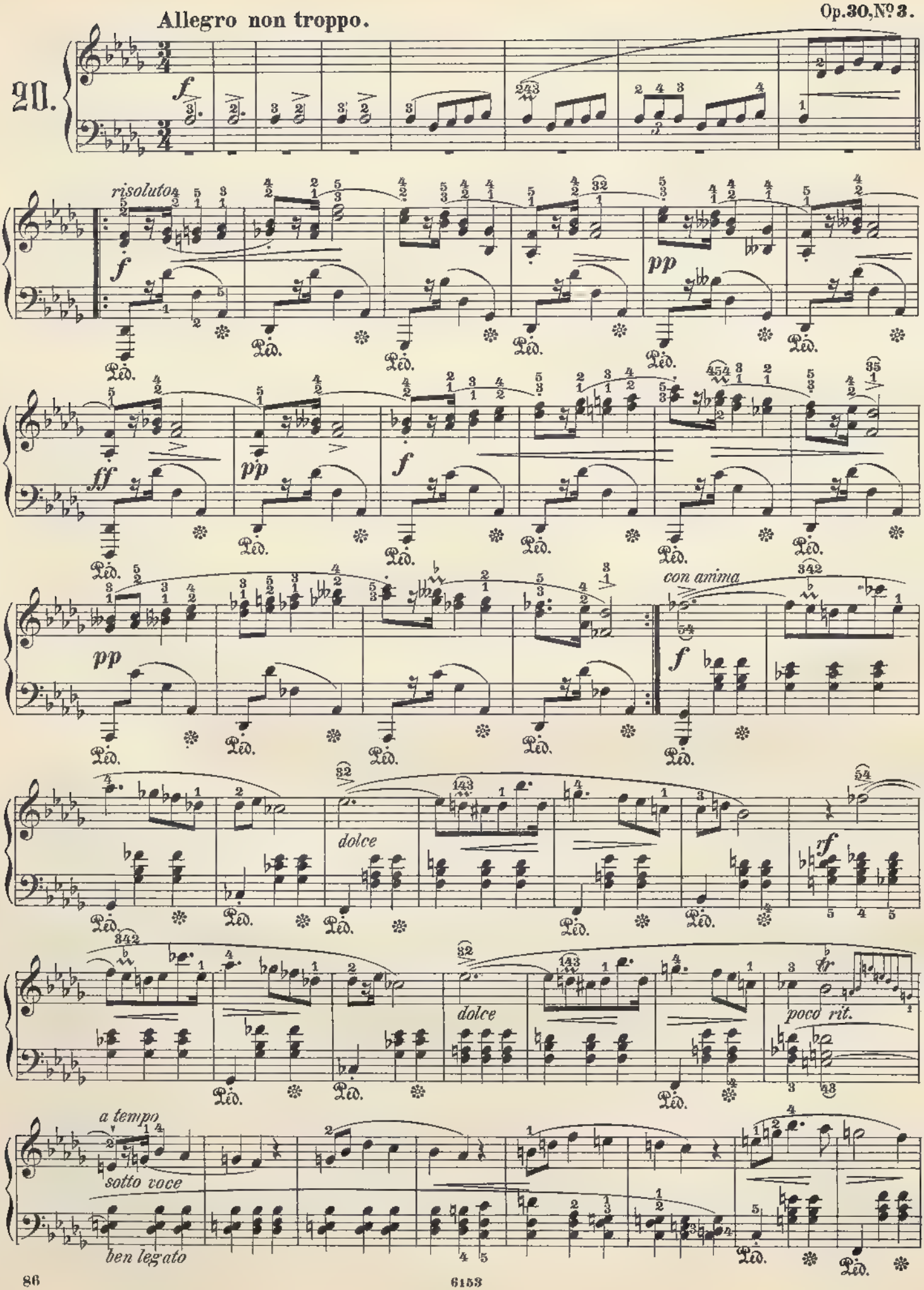
*dimin.*

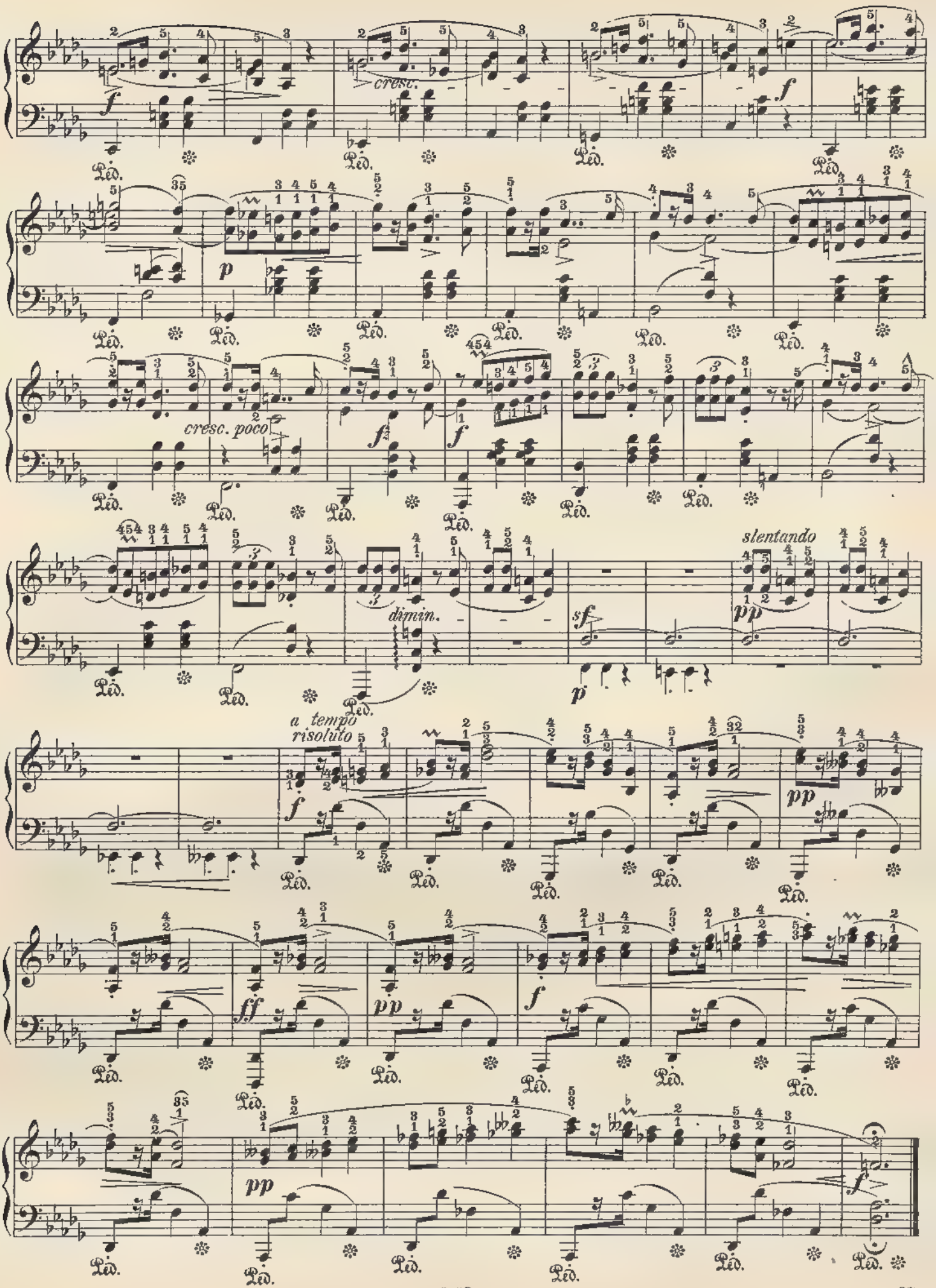
*poco riten.*

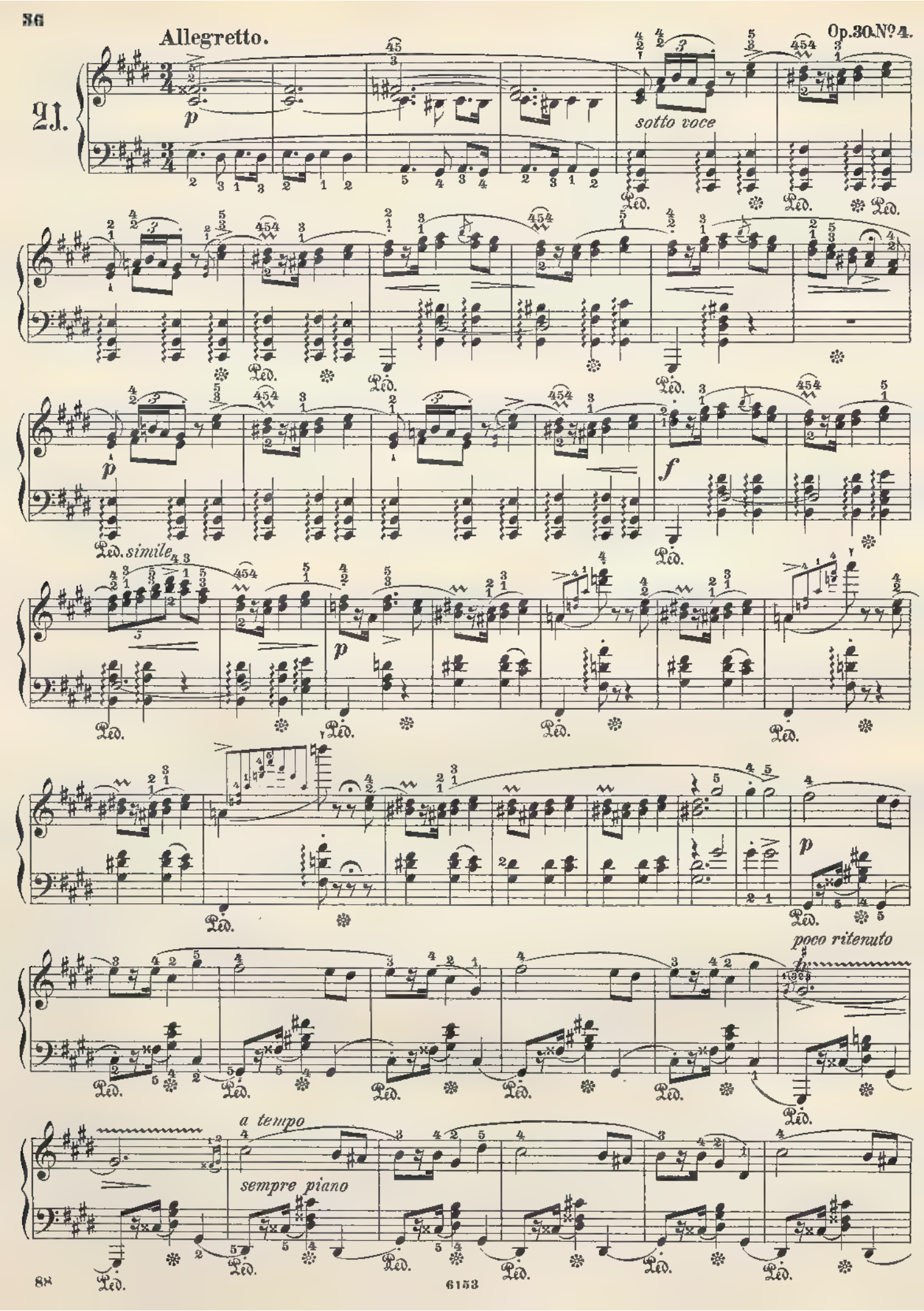

cresc.
dimin.
Vivace.
Op.30,Nº 2.
19.
simile
poco a poco cresc.

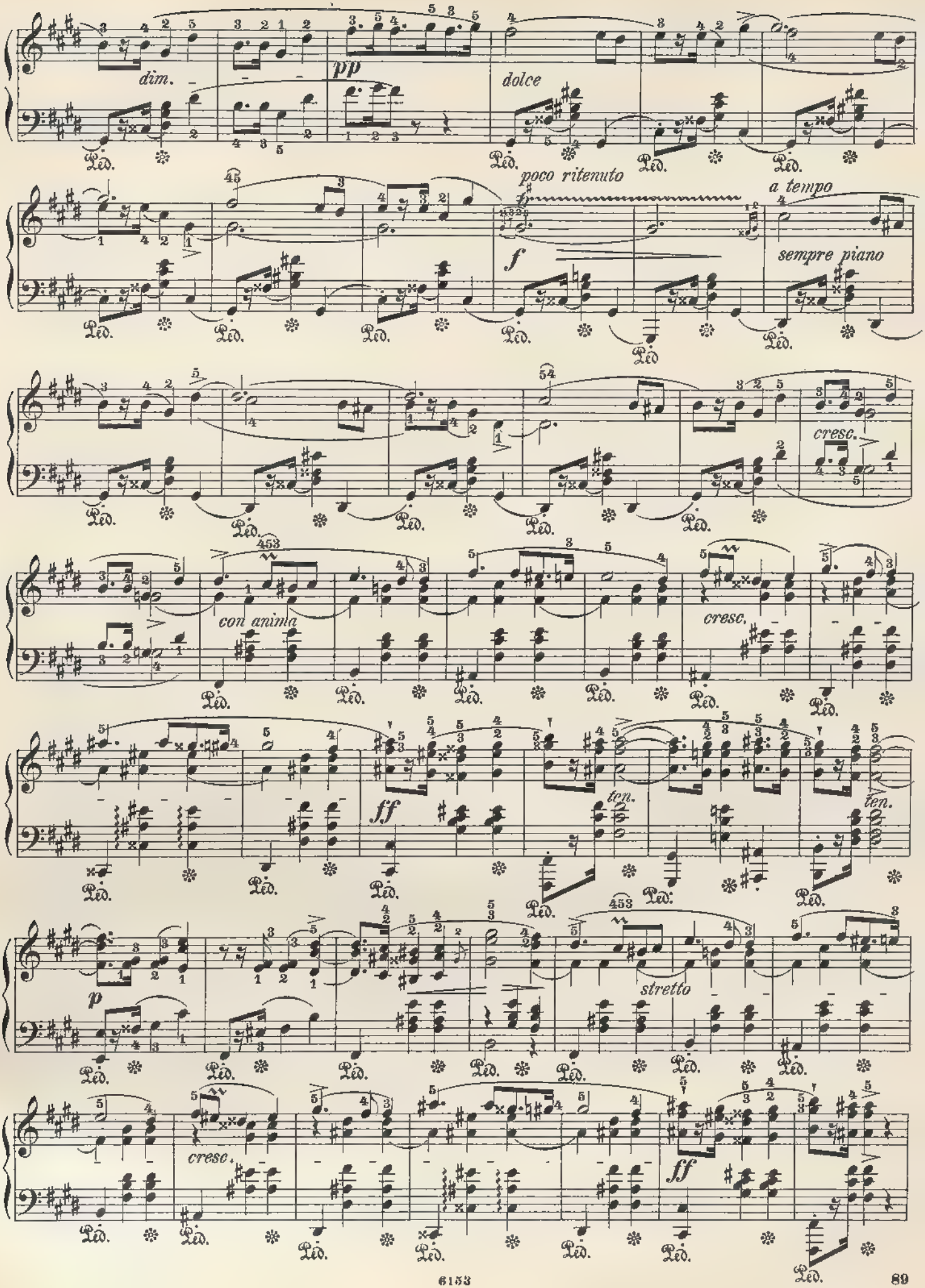

poco a poco cresc.
poco a poco cresc.
poco a poco
cresc.

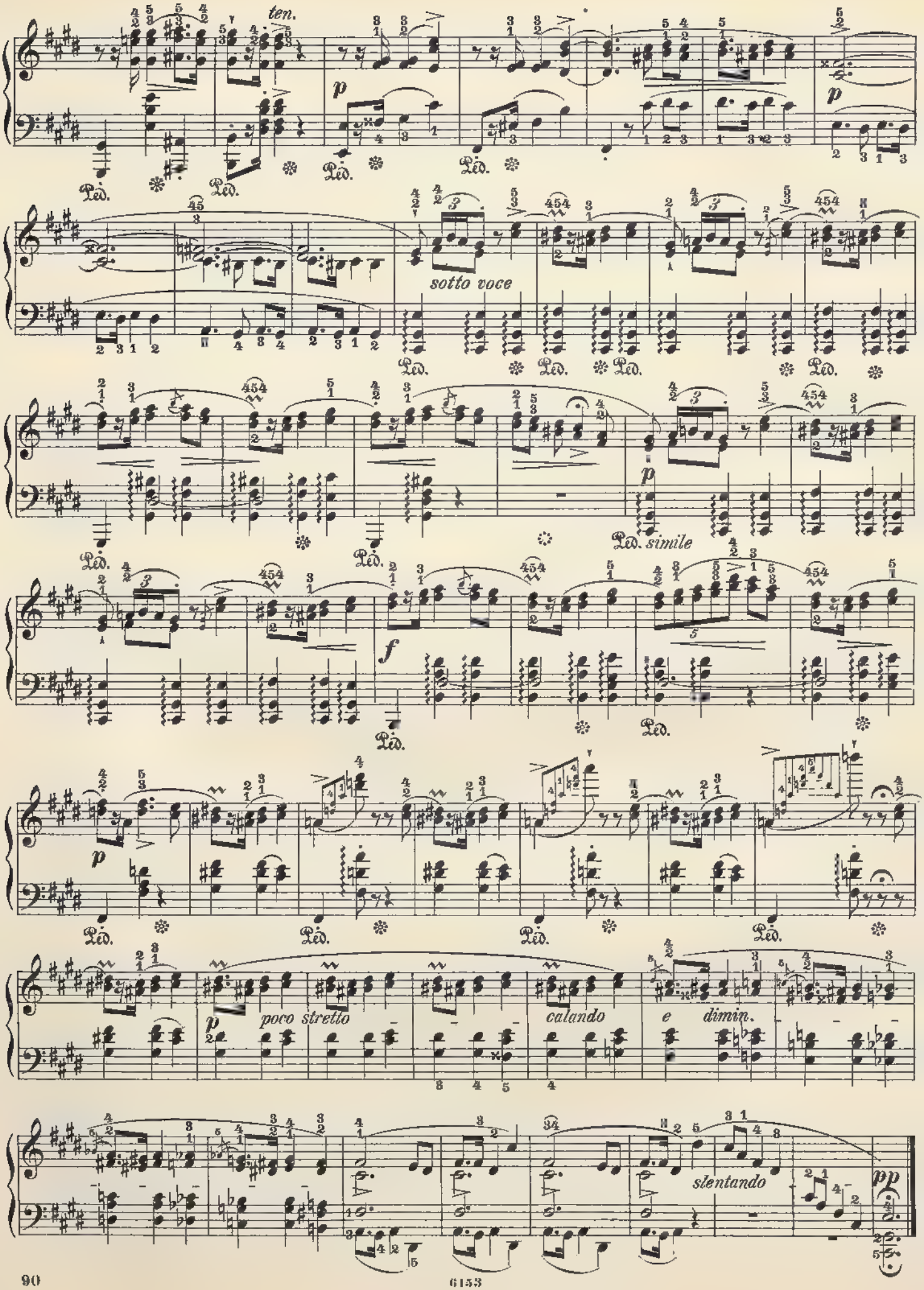
Op. 30, Nº 3.

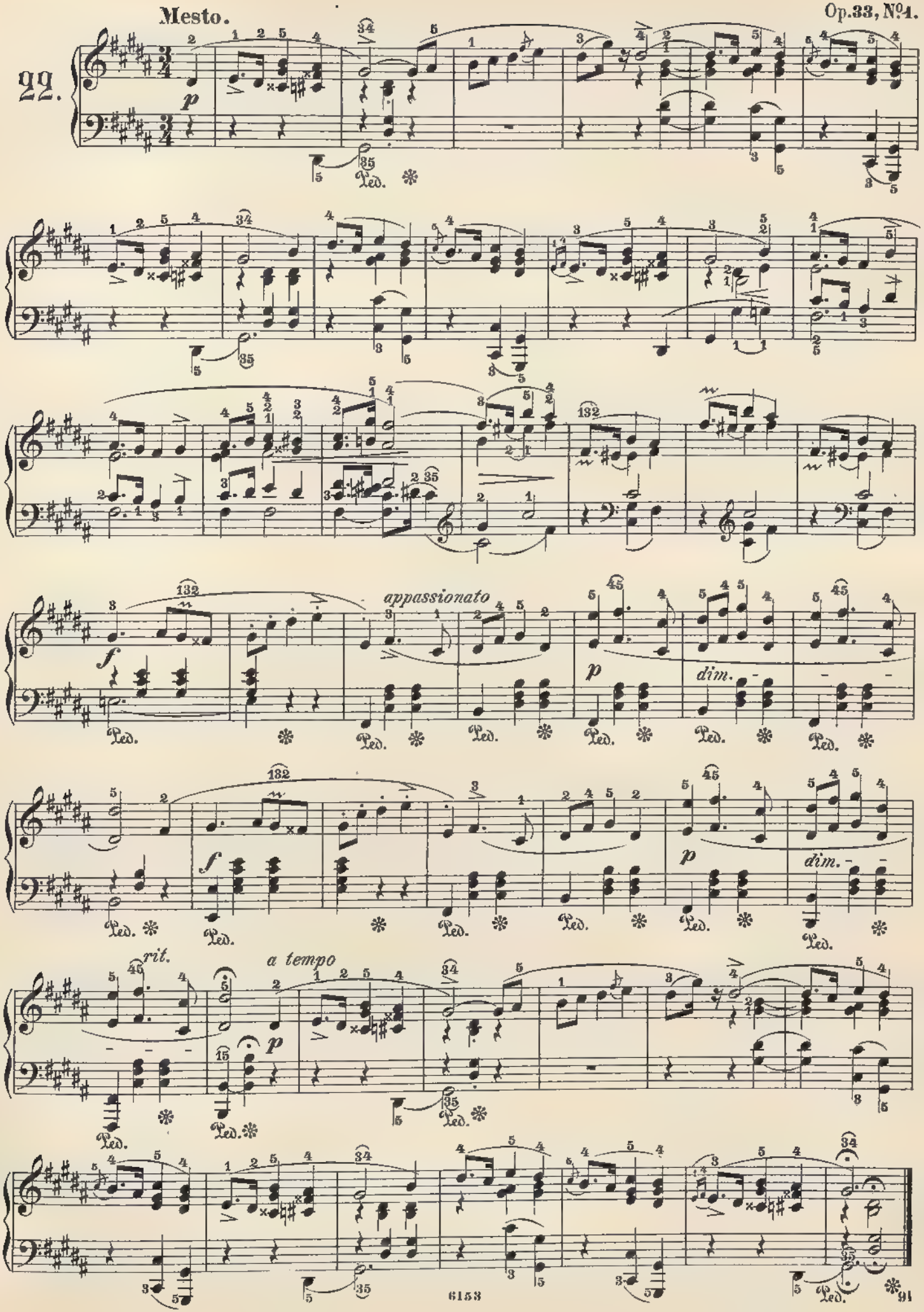

Allegro non troppo.
20.
f
risoluto
pp
ff
con anima
dolce
rf
poco rit.
a tempo
sotto voce
ben legato


cresc.
cresc. poco
dimin.
slentando
a tempo
risoluto


Allegretto.
Op.30.No.4.
21.
p
sotto voce
Ped.
p
Ped. simile
f
p
p
poco ritenuto
a tempo
sempre piano


dim.
pp
dolce
poco ritenuto
a tempo
f
sempre piano
cresc.
con anima
cresc.
ff
ten.
ten.
p
stretto
cresc.
ff

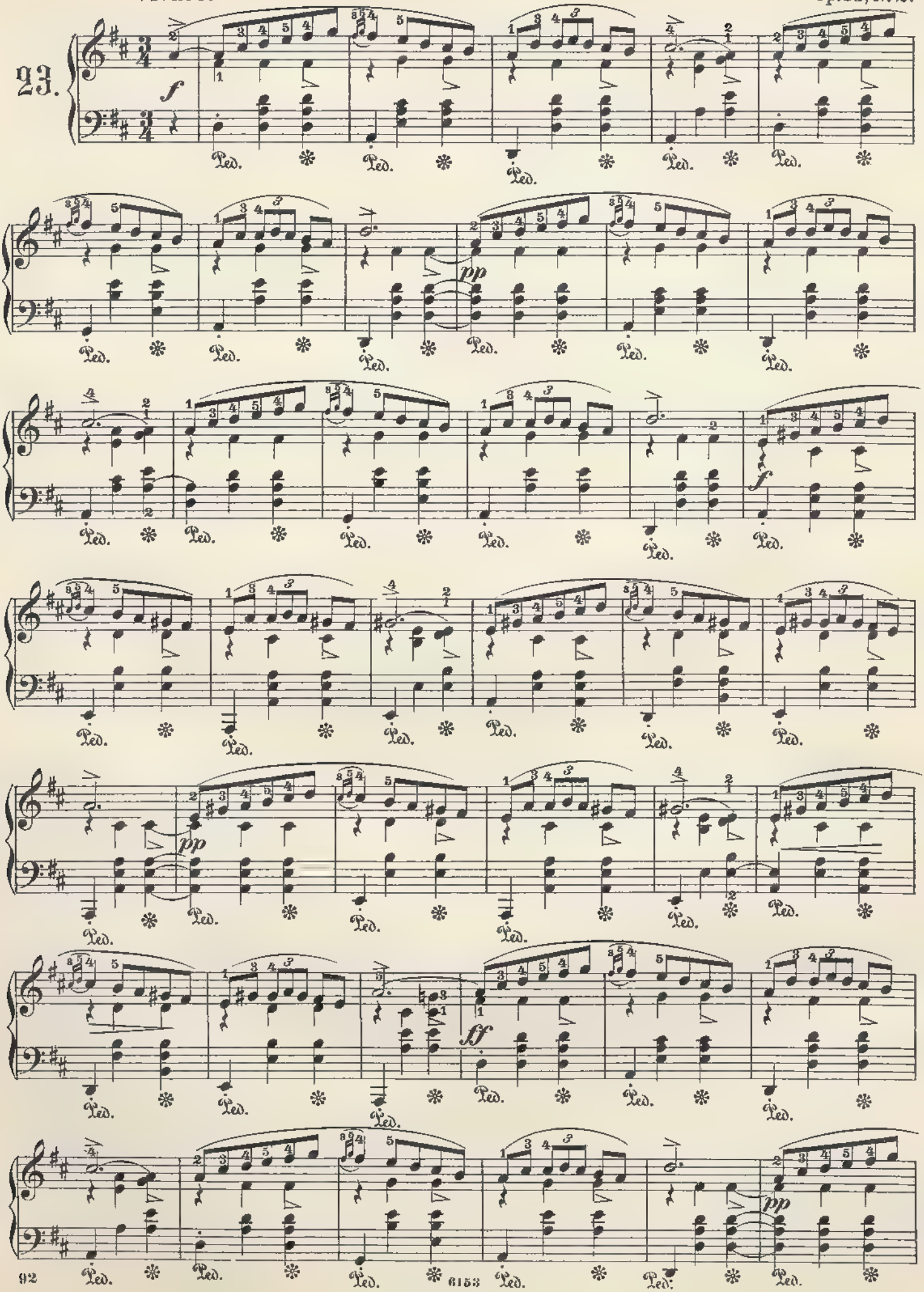

ten.
p
Ped.
sotto voce
simile
f
poco stretto
calando
e dimin.
slentando
pp

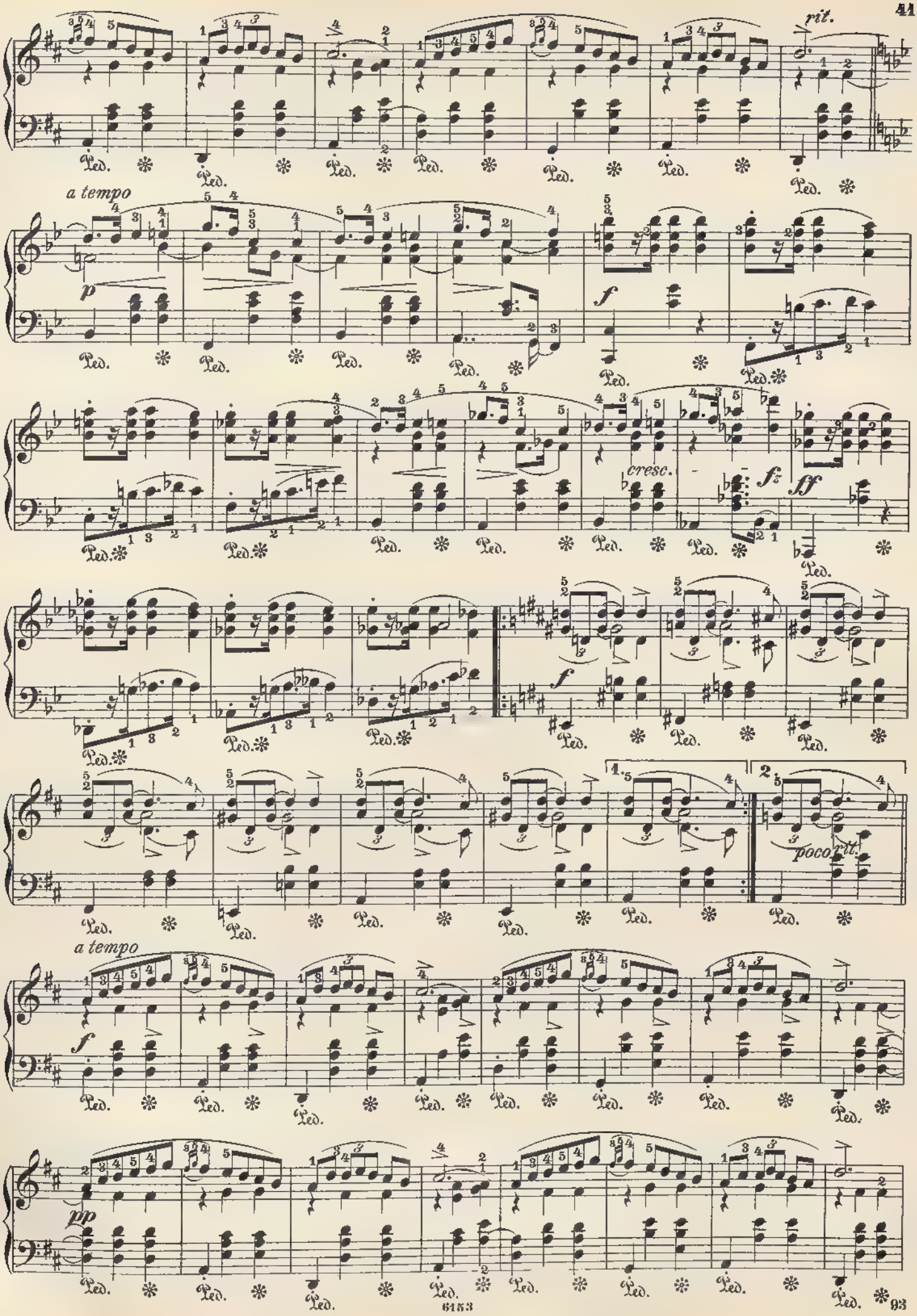

Mesto.
22.
p
Ped.
f
appassionato
dim.
rit.
a tempo

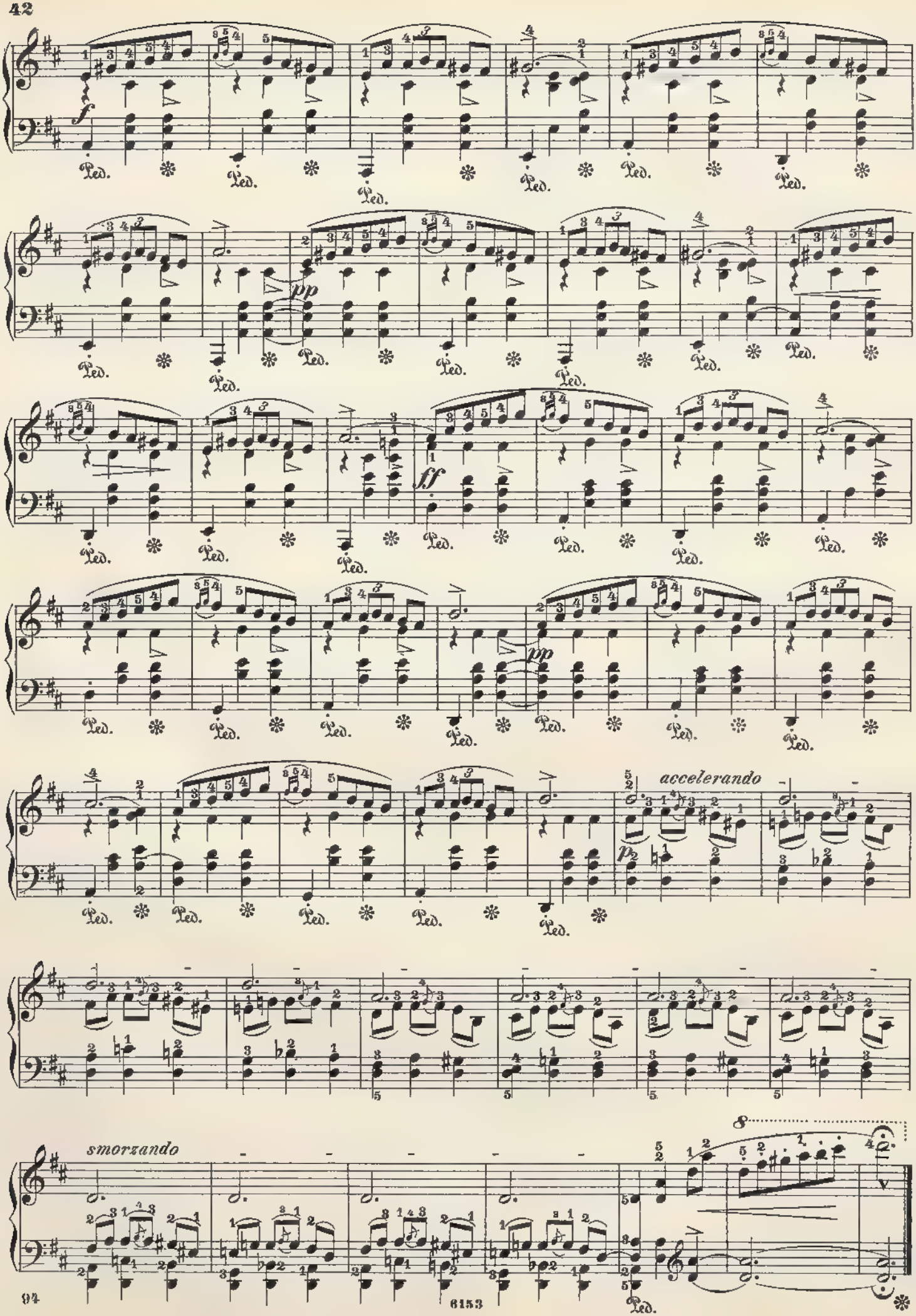
Vivace.

Op. 33, No 2.

23.

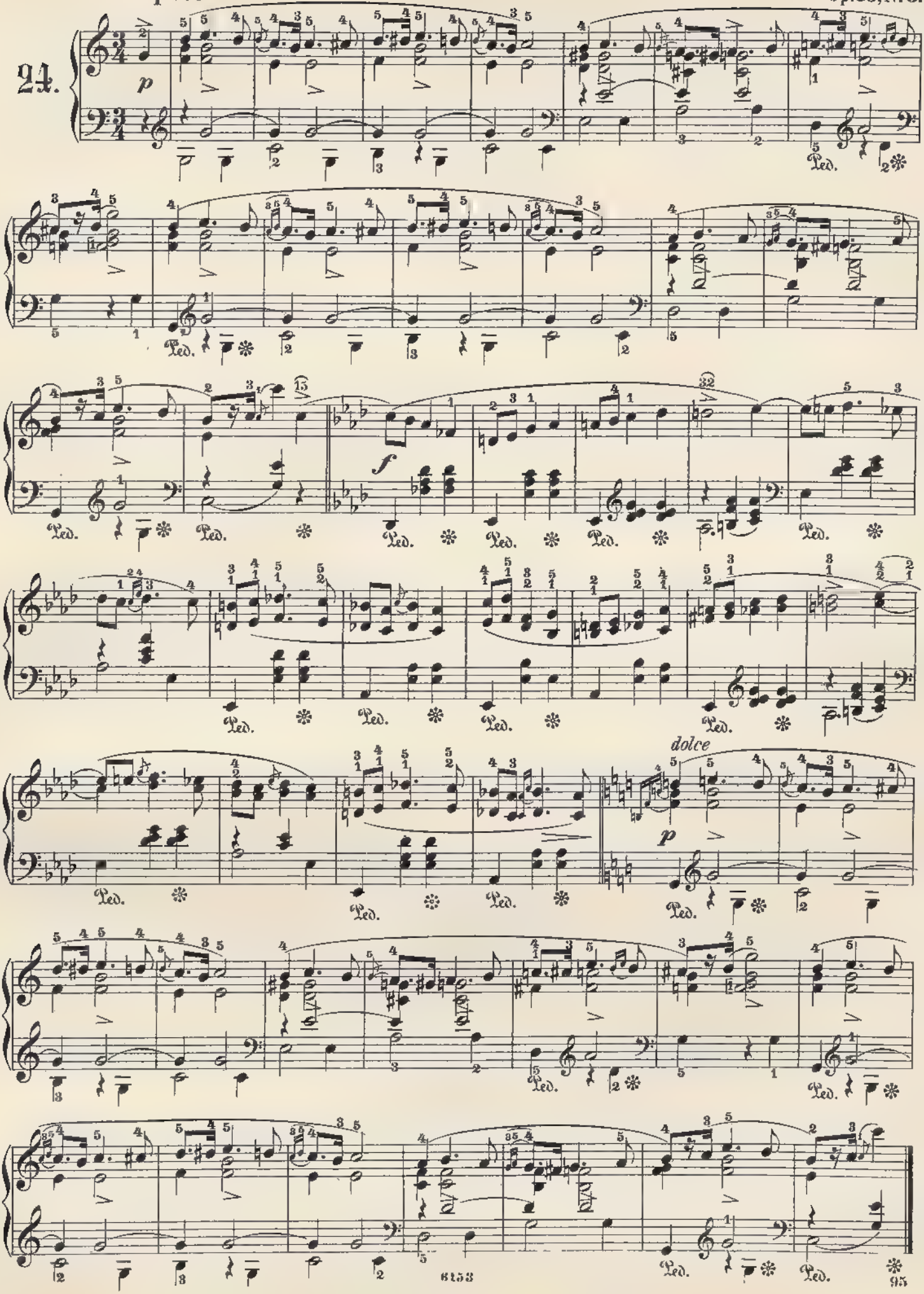


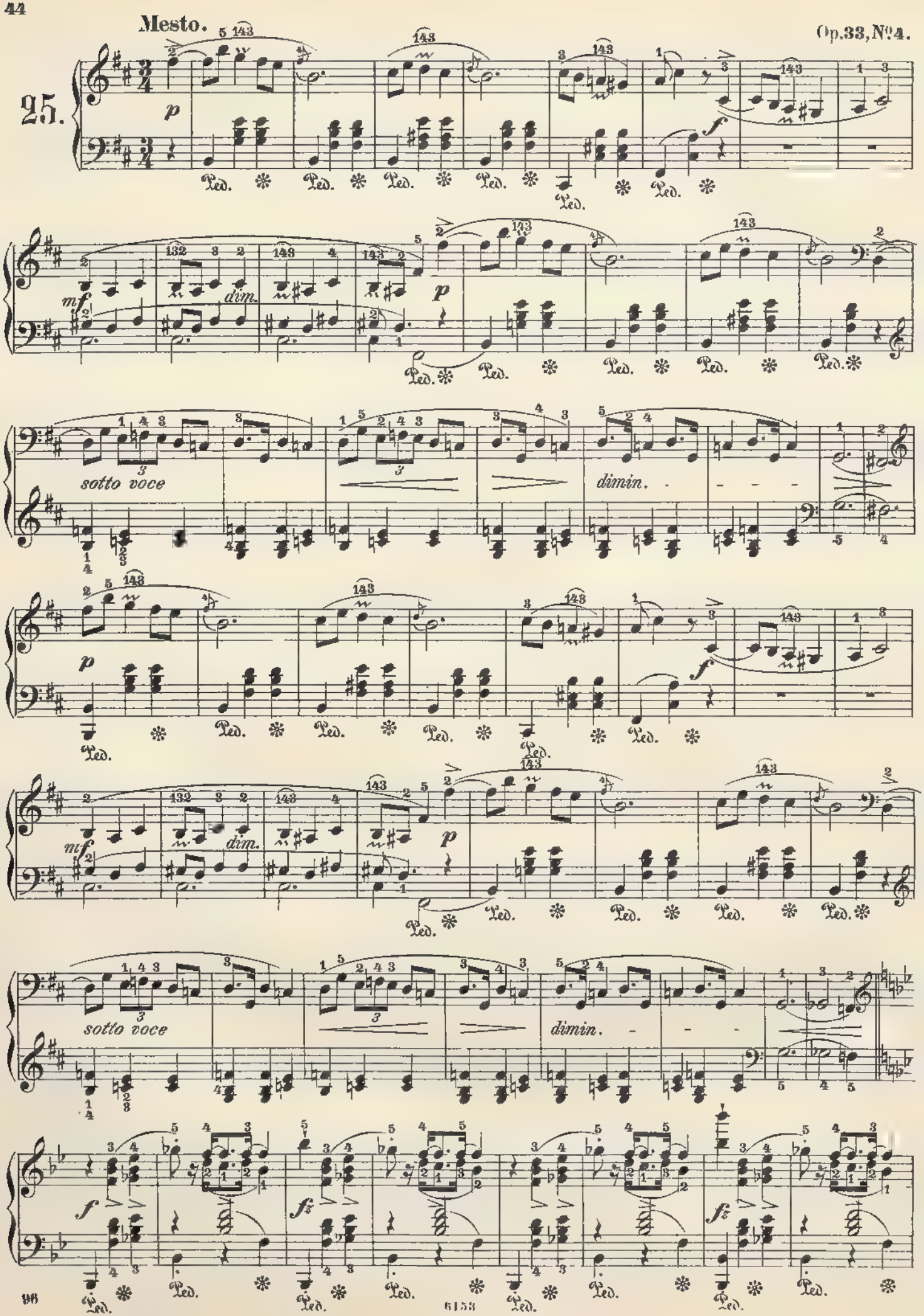

rit.
a tempo
p
f
cresc.
fz
ff
f
1.
2.
poco rit.
a tempo
f
pp

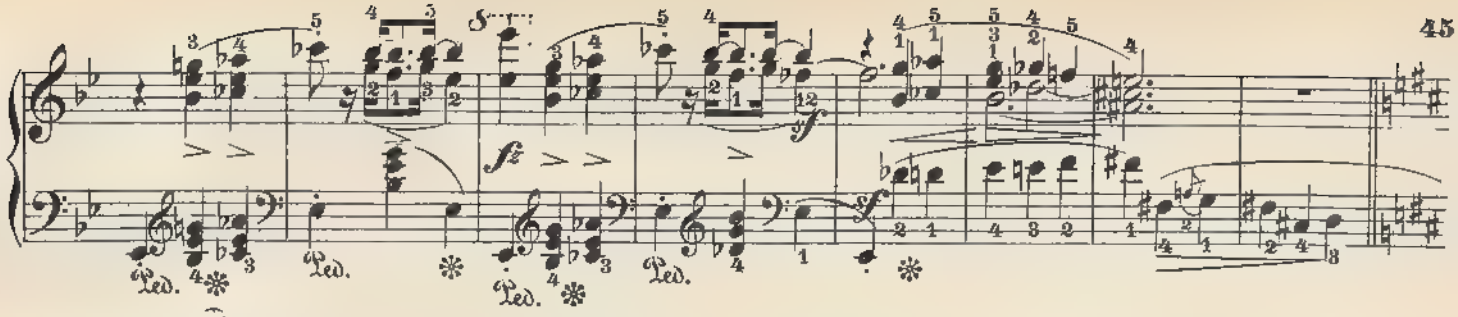

f
pp
ff
pp
accelerando
smorzando
8

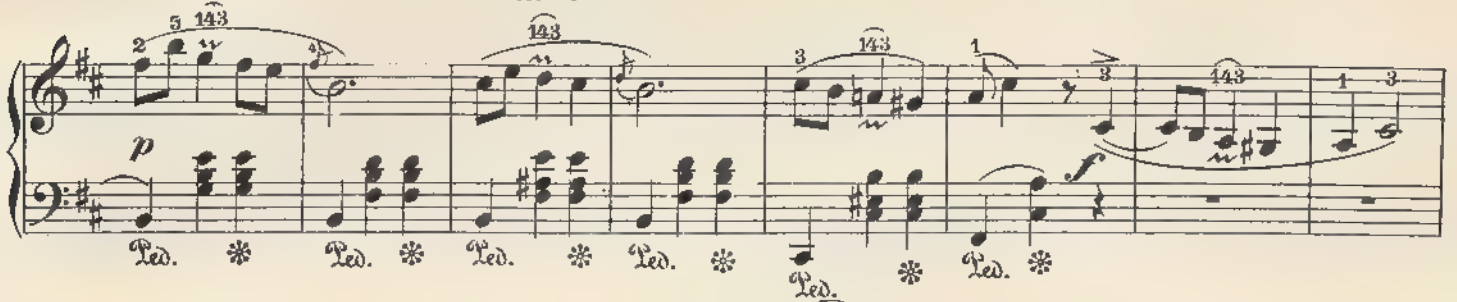
Semplice.

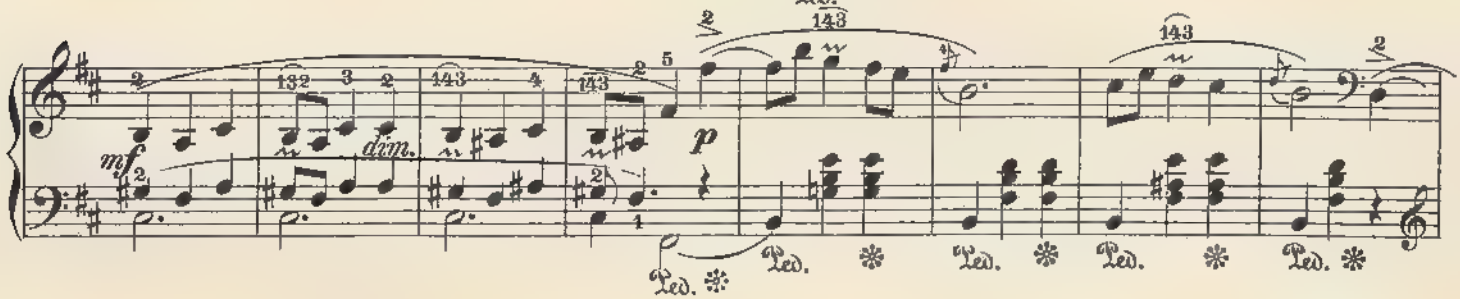
24.

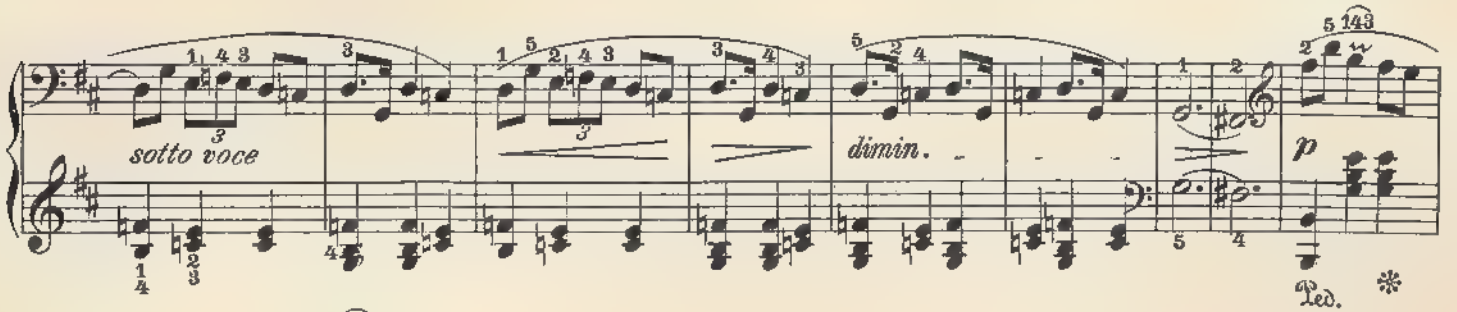


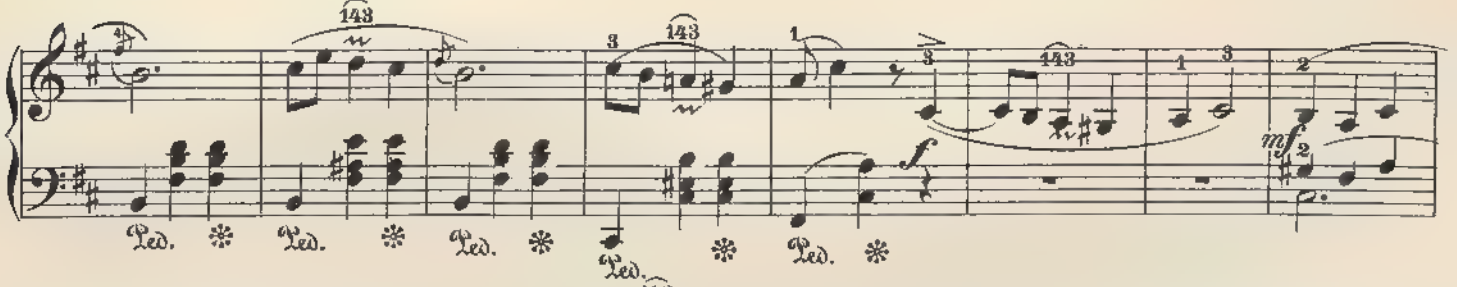

Mesto.
Op.33, №4.
25.
p
f
mf
dim.
sotto voce
dimin.
fz
Ped.

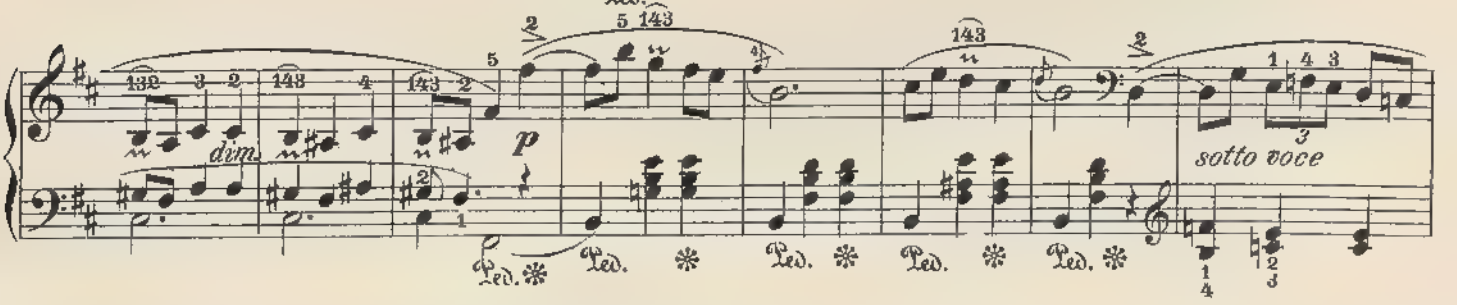


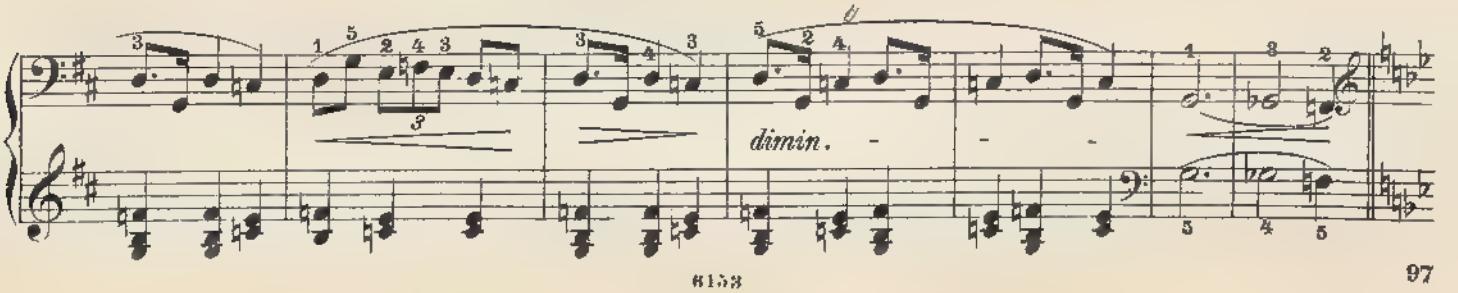

p
f

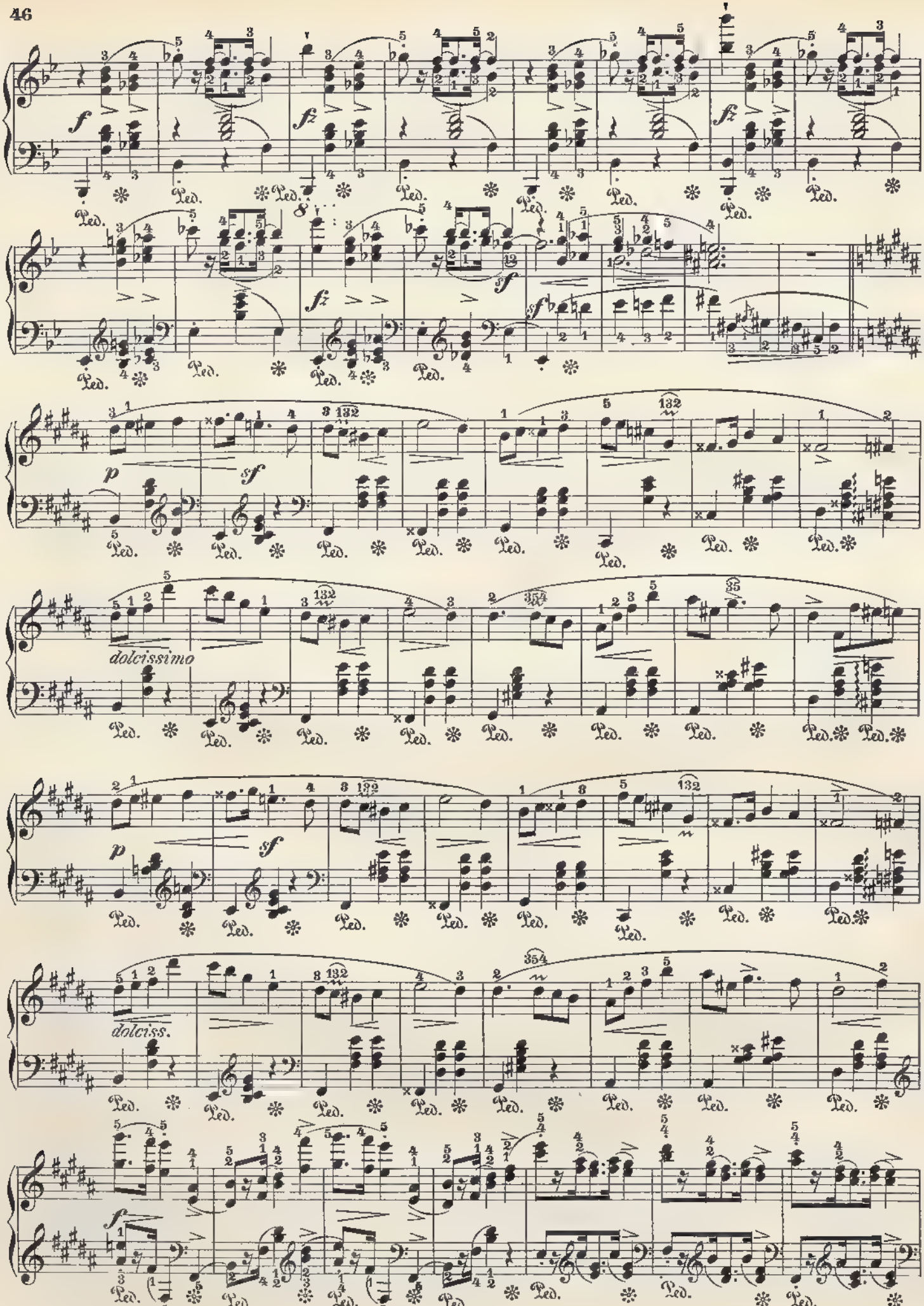

mf
dim.
p

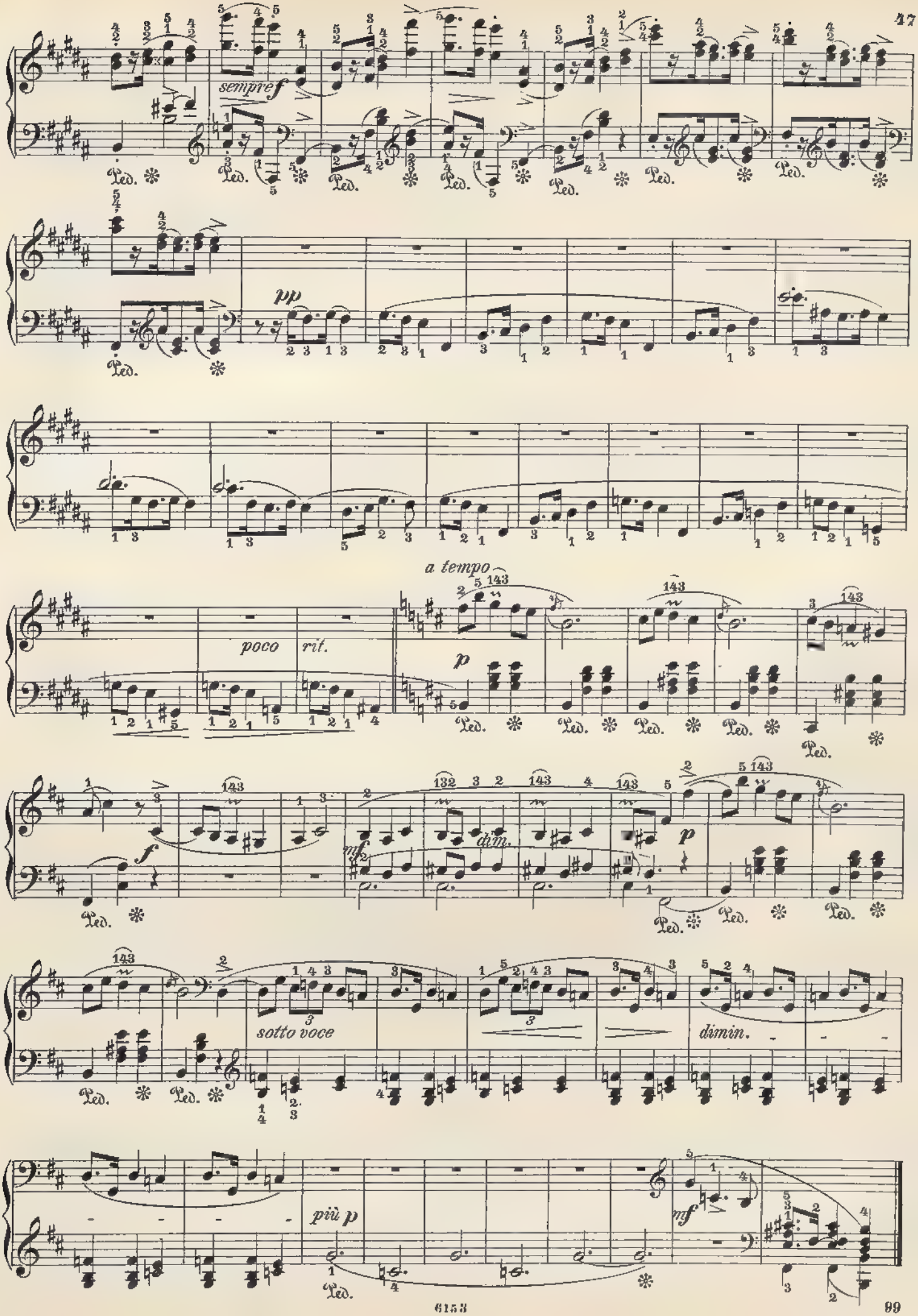

sotto voce
dimin.
p


f
mf


dim.
p
sotto voce


dimin.

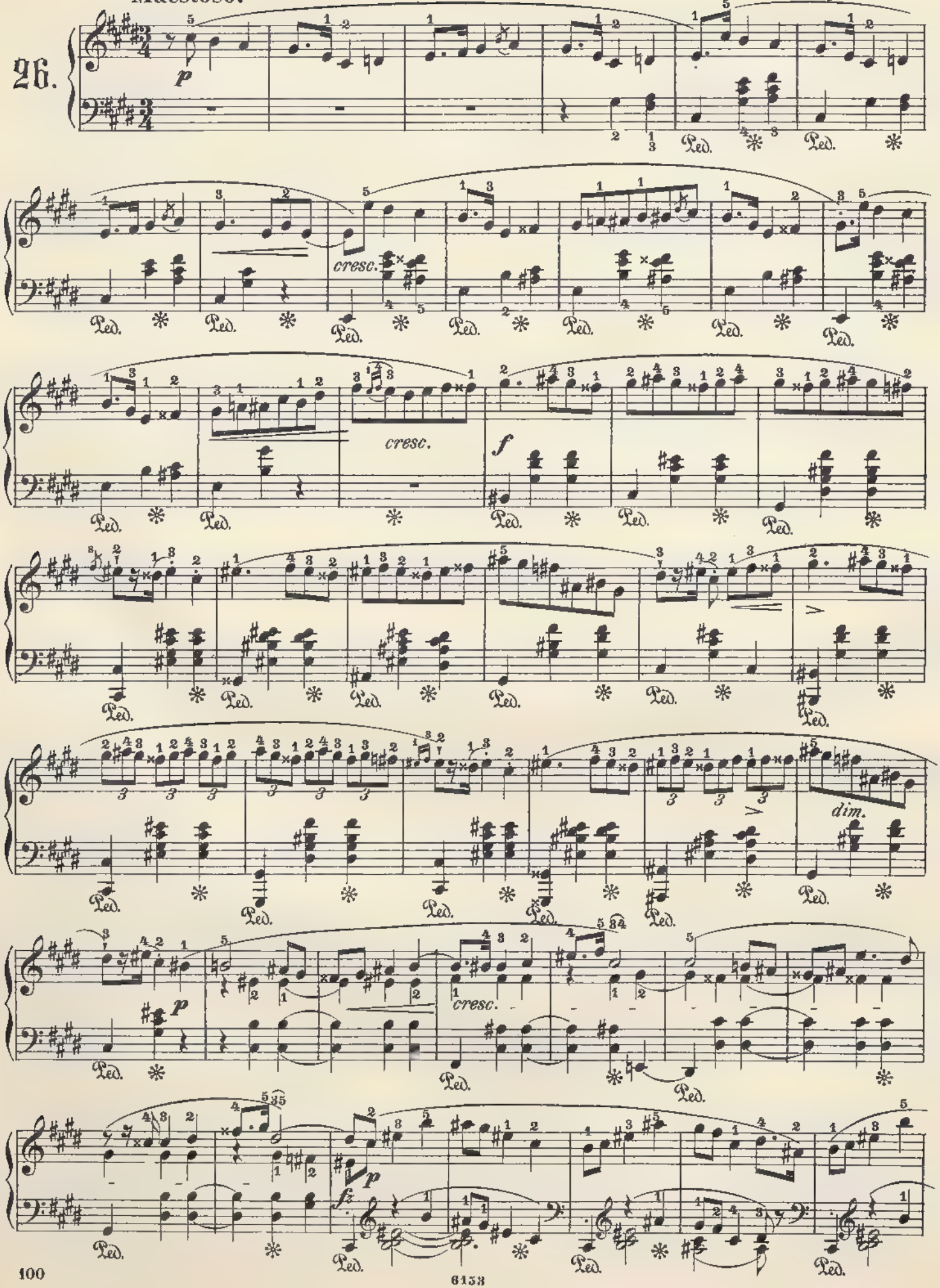

dolcissimo
dolciss.

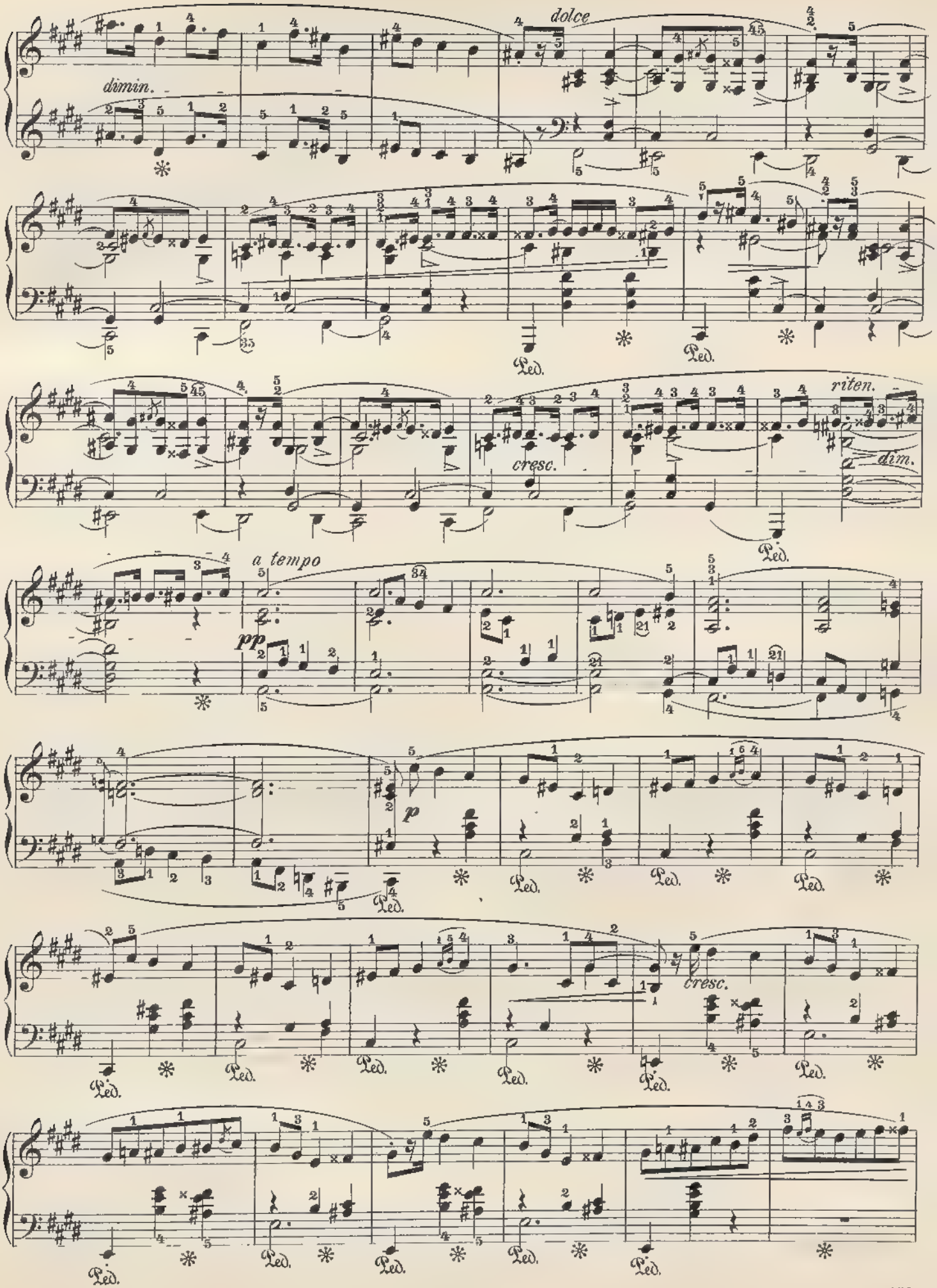

sempre f
pp
a tempo
poco rit.
p
f
mf
dim.
p
sotto voce
dimin.
più p
mf

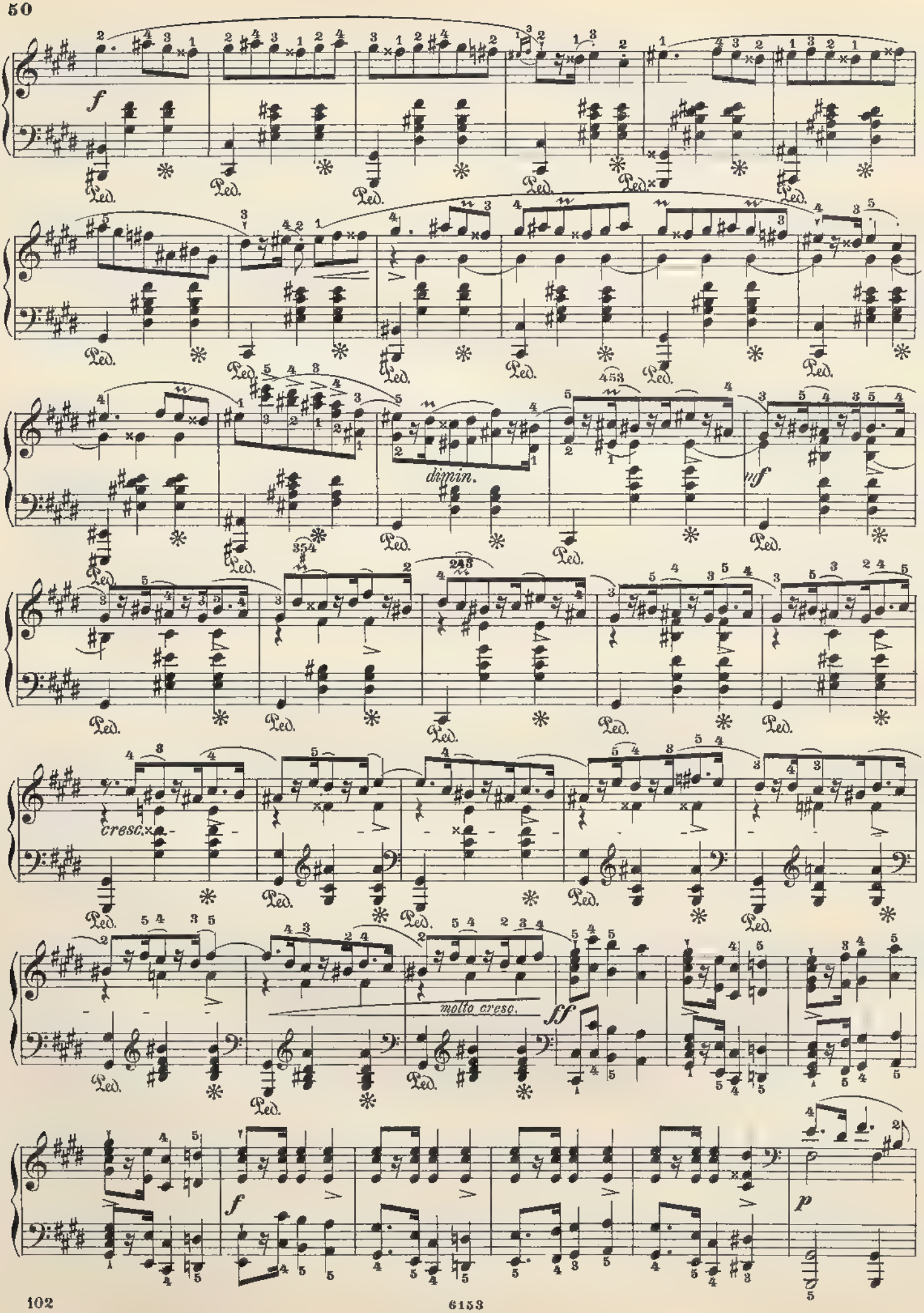
Maestoso.

Op. 41, Nº 1.

26.




dimin.
dolce
Ped.
cresc.
riten.
dim.
a tempo
pp
p
cresc.


f
Ped.
dimin.
mf
cresc.
molto cresc.
ff
p

pp

smorz.

Andantino.

Op. 41, No 2.

97.

p

f

Ped.

p

cresc.

f

Ped.

sostenuto

ff

decresc.

rallent.

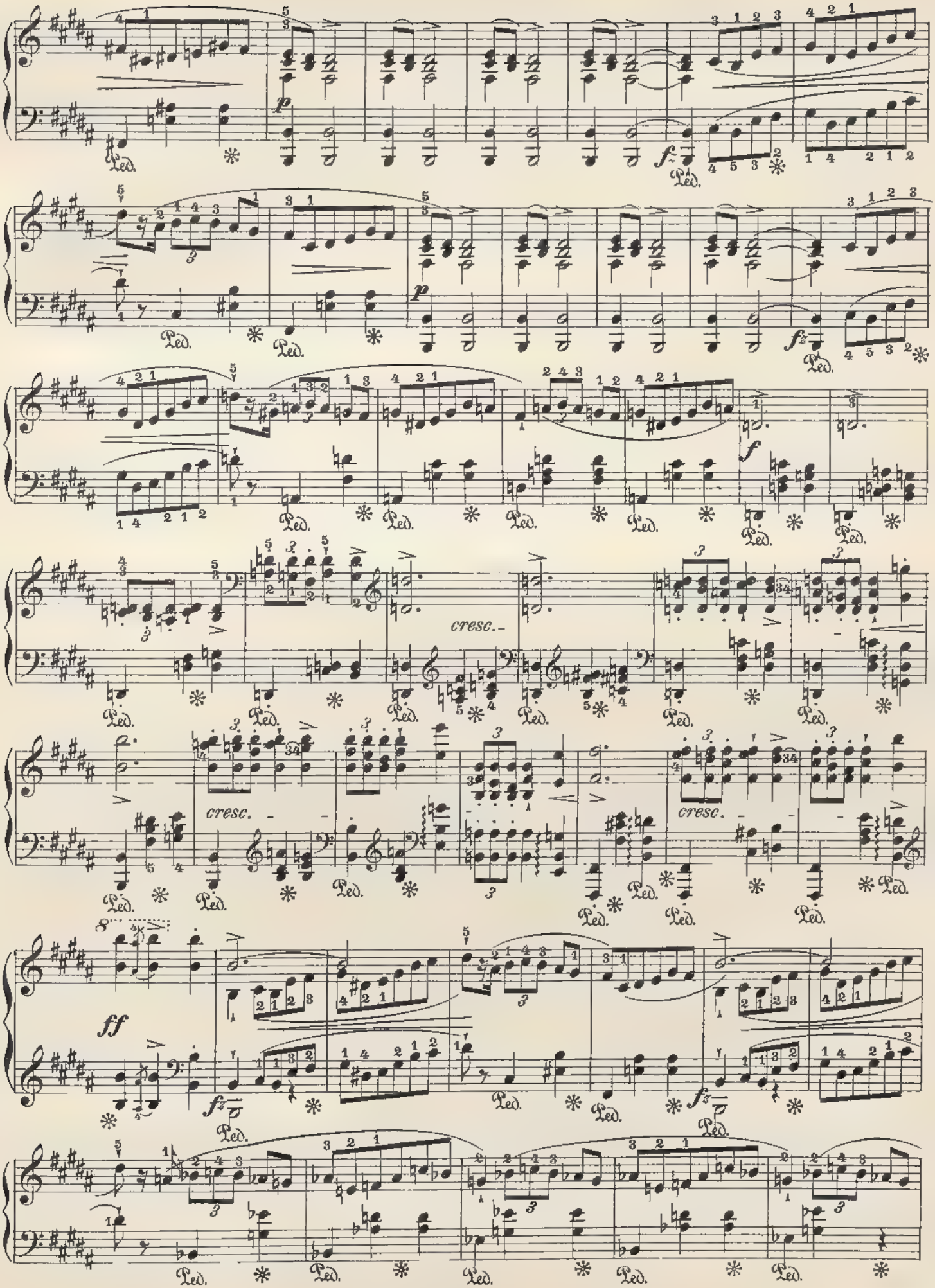
Op. 41, No 3.

28.

Animato.

p

fz


p
f
Ped.
cresc.
ff

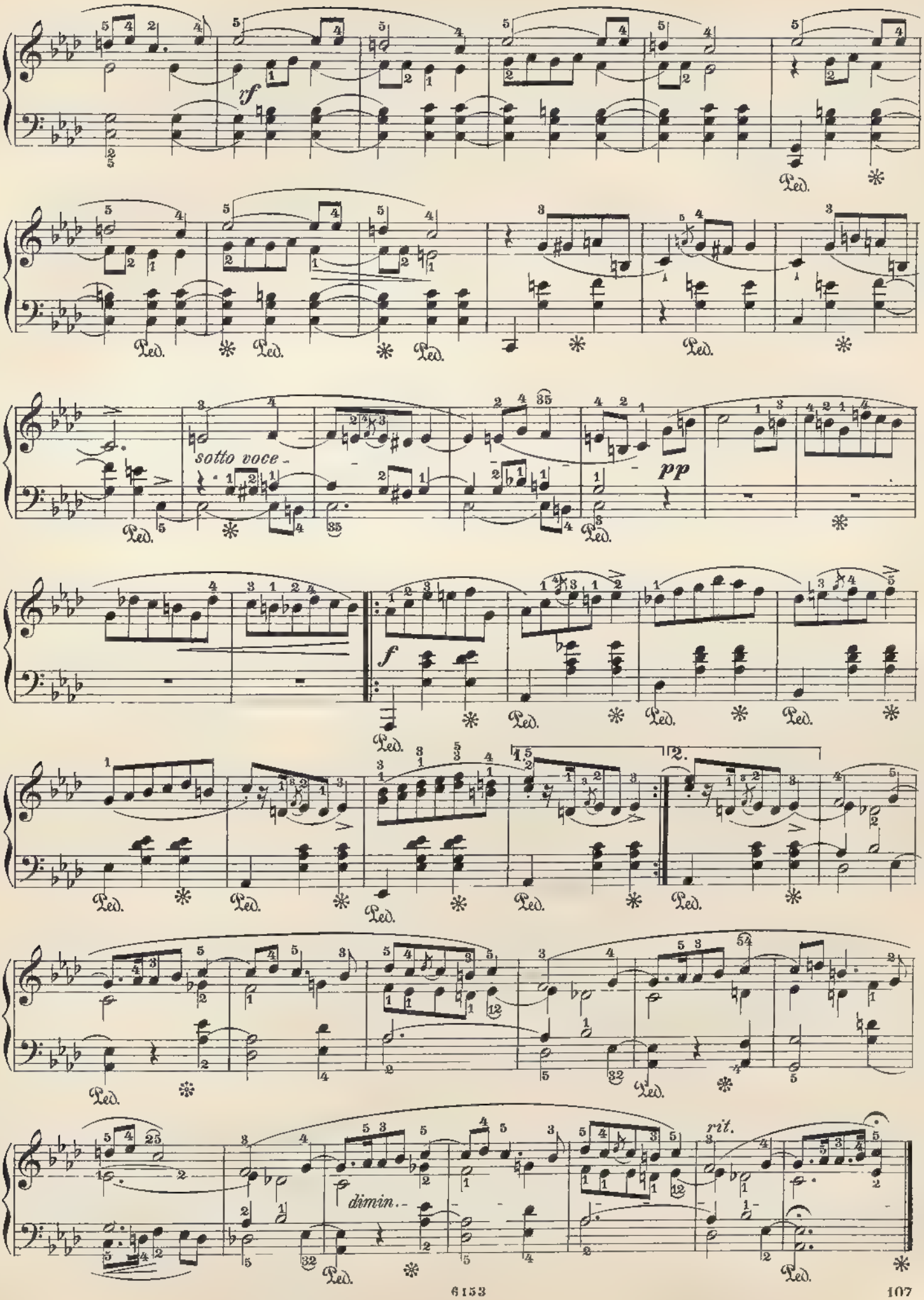
dimin.

Allegretto.

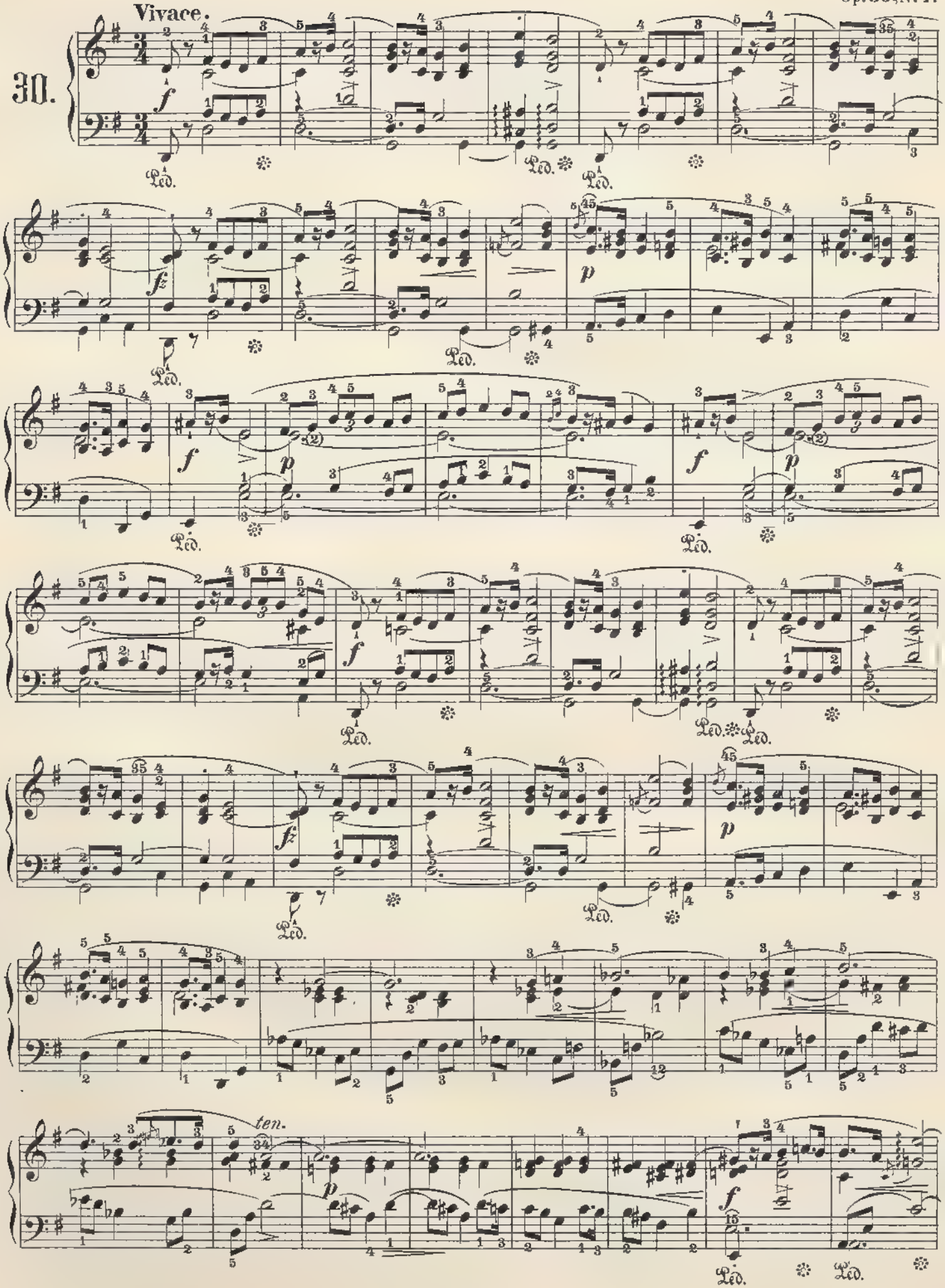
Op. 41, No. 4.

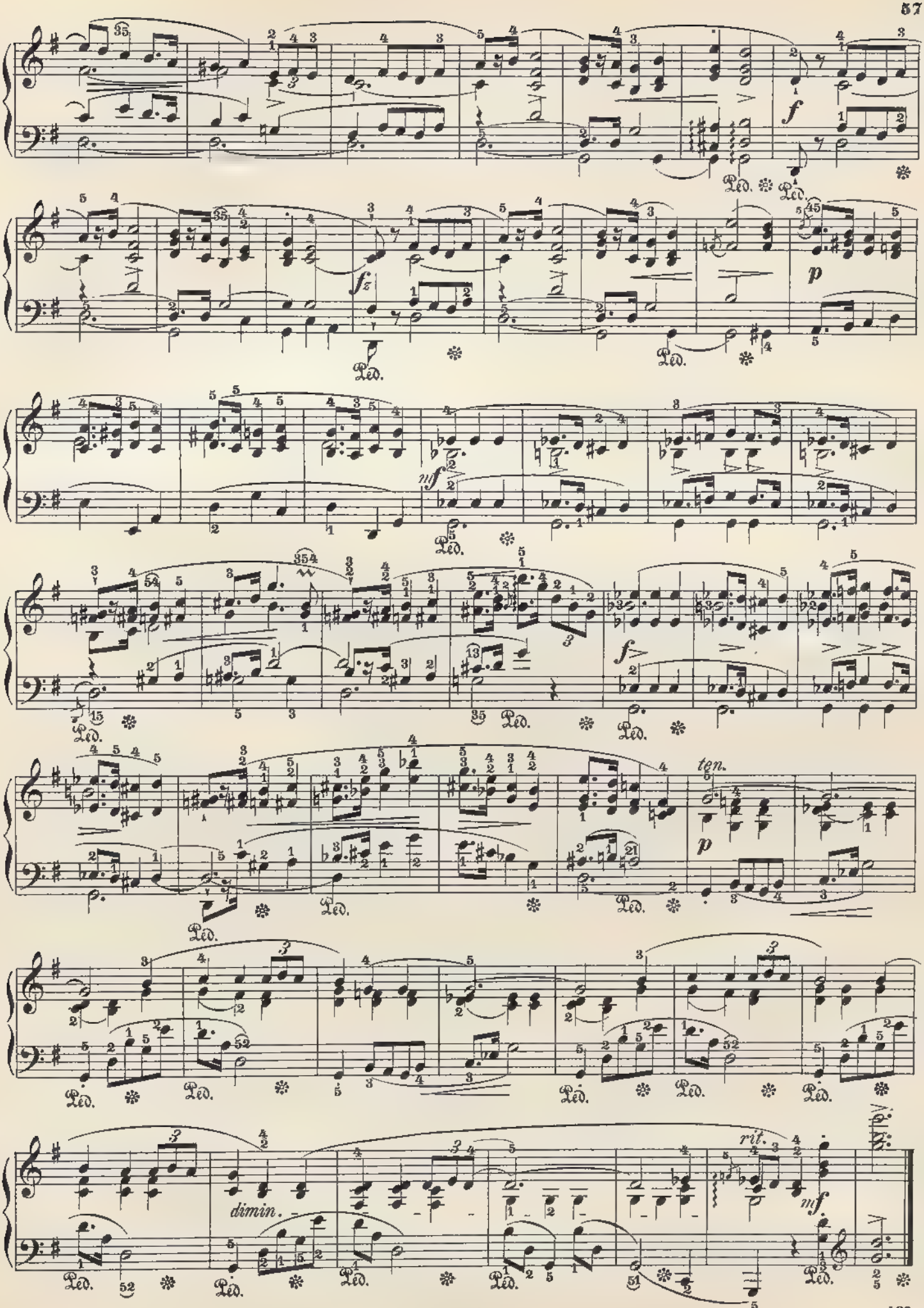
29.

dolce


vf
Ped.
sotto voce
pp
f
2.
dimin.
rit.

30. Vivace.

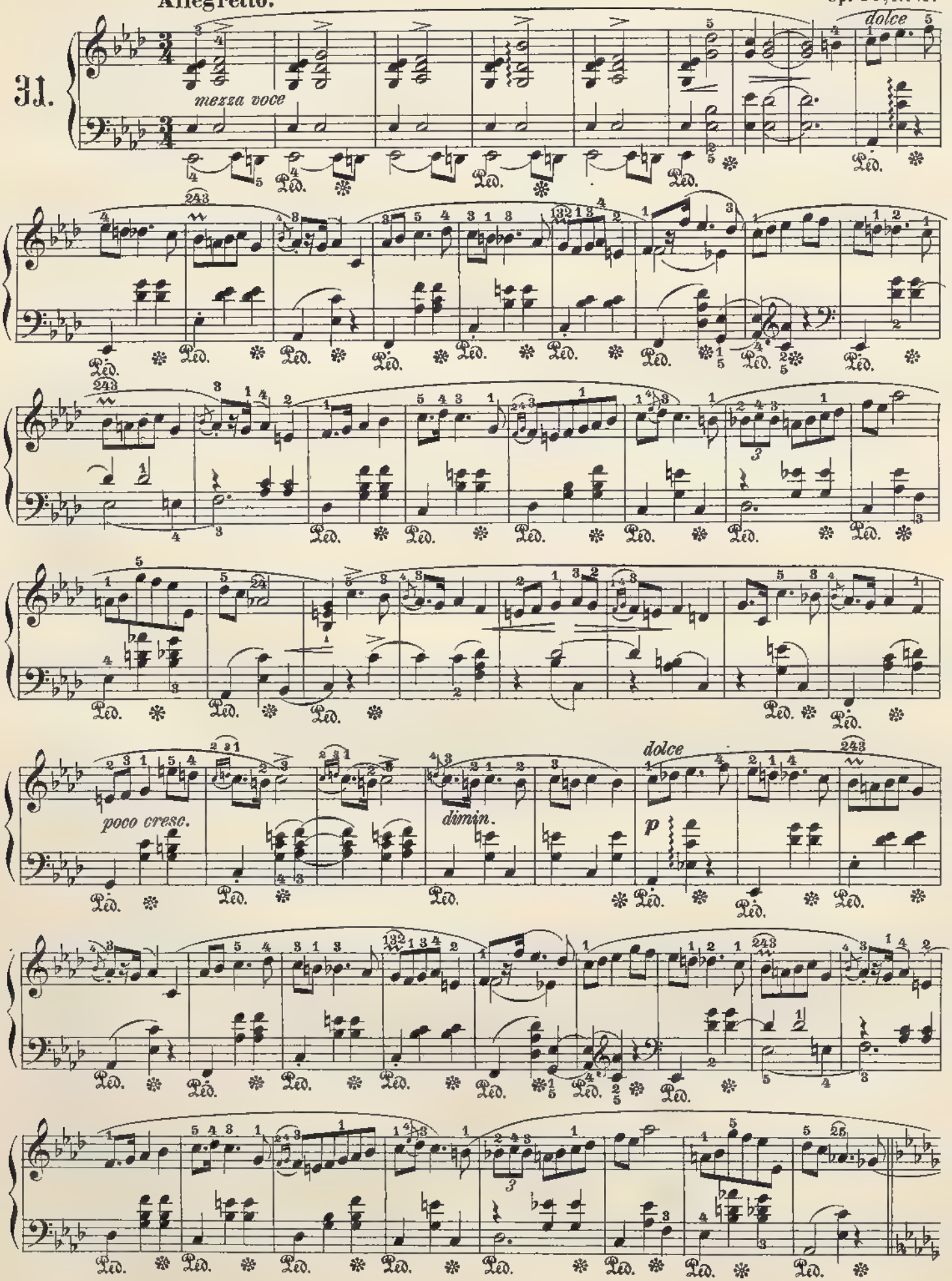


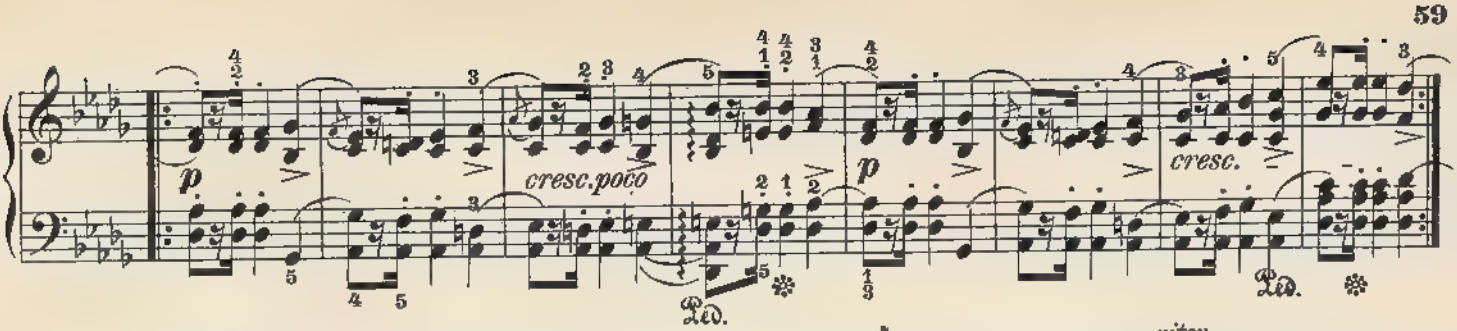

f
fz
p
mf
f
p
ten.
dimin.
rit.
mf
Ped.

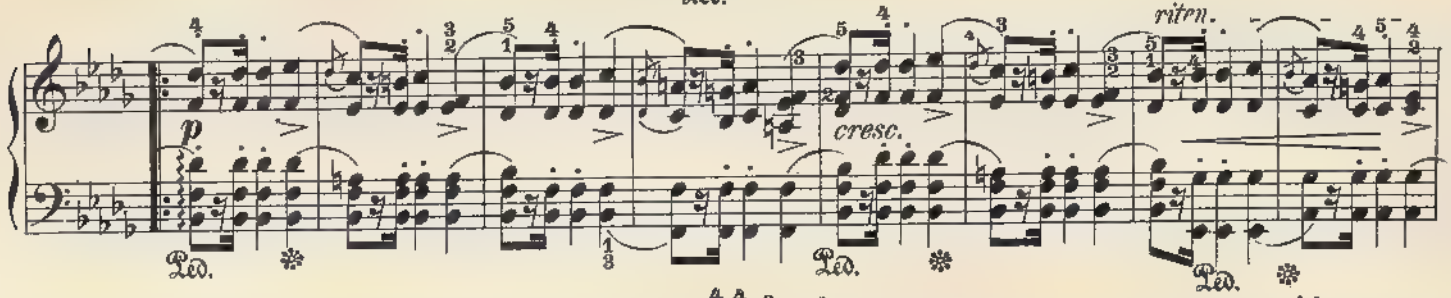
## Allegretto.

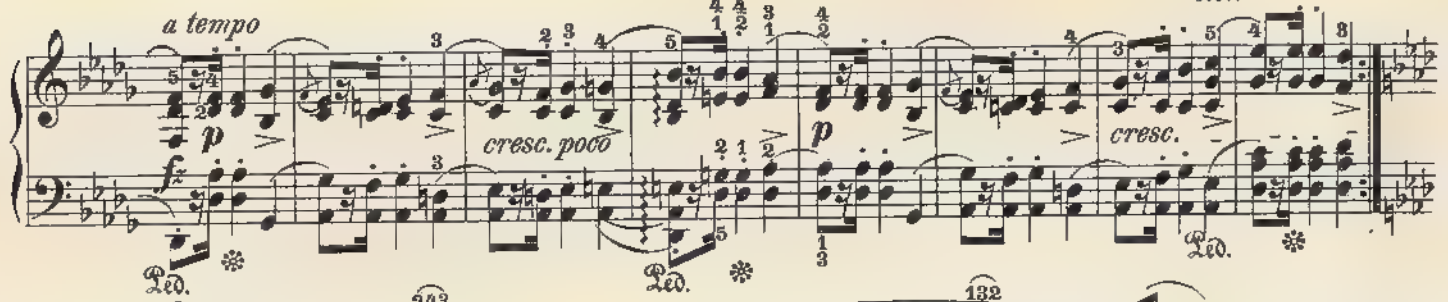
Op. 50, № 2.

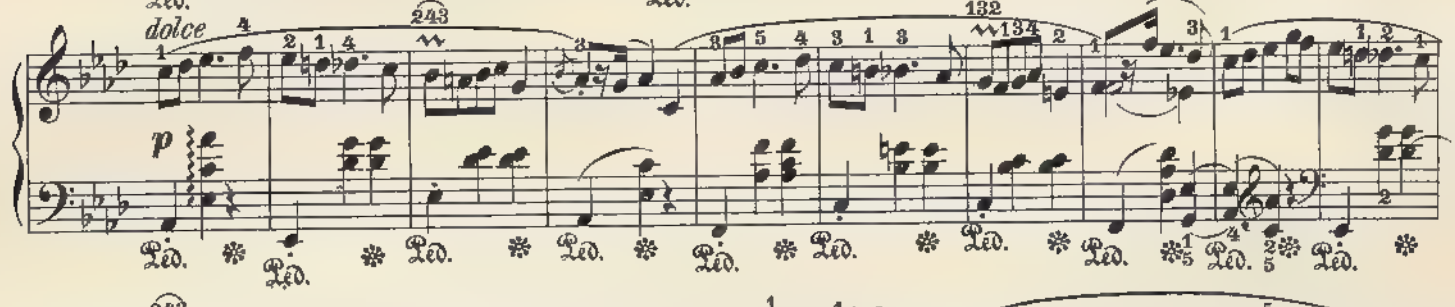
31.

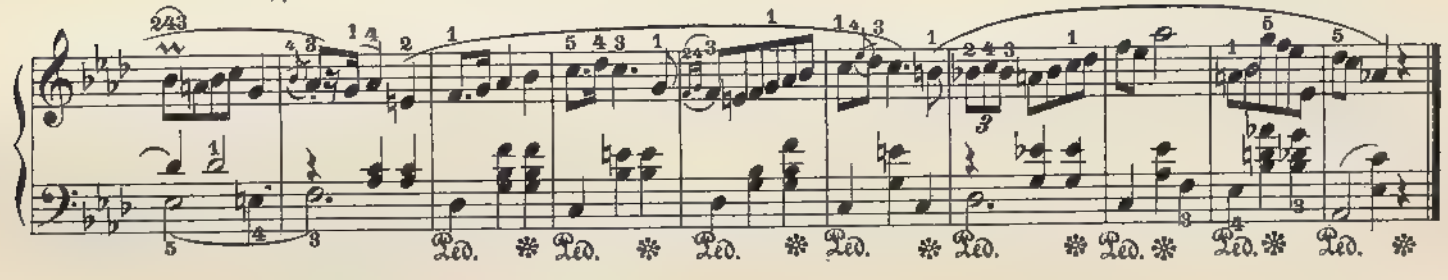




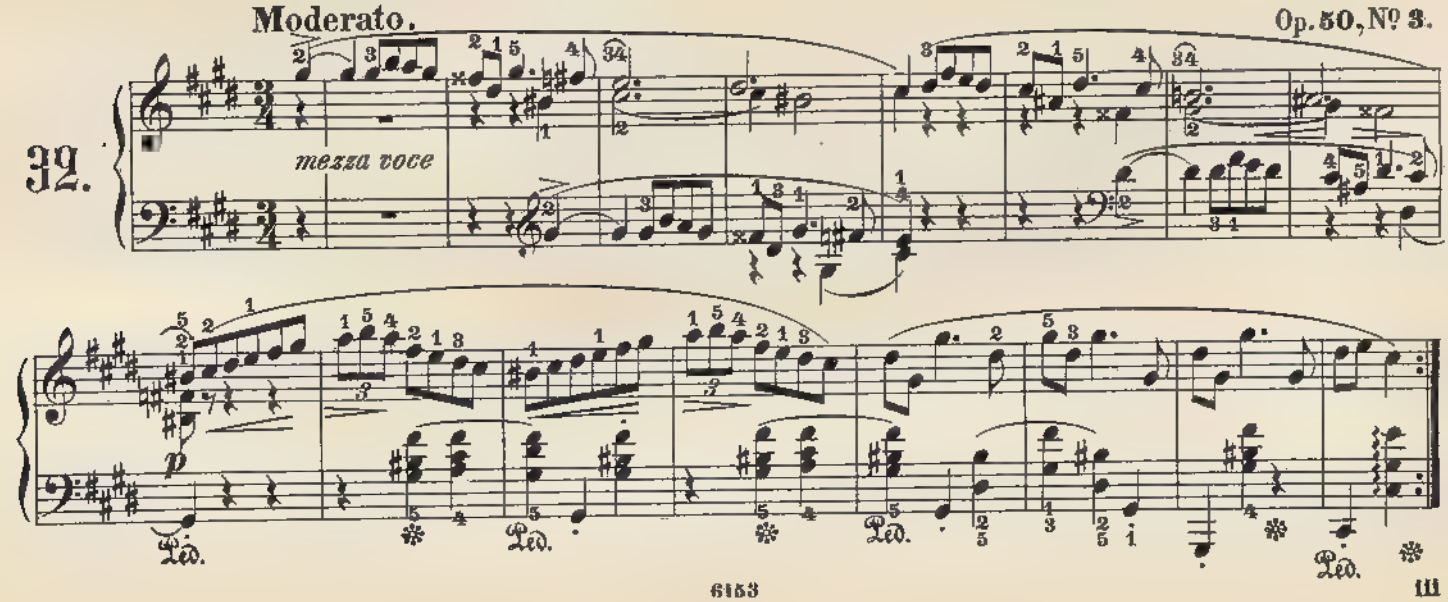



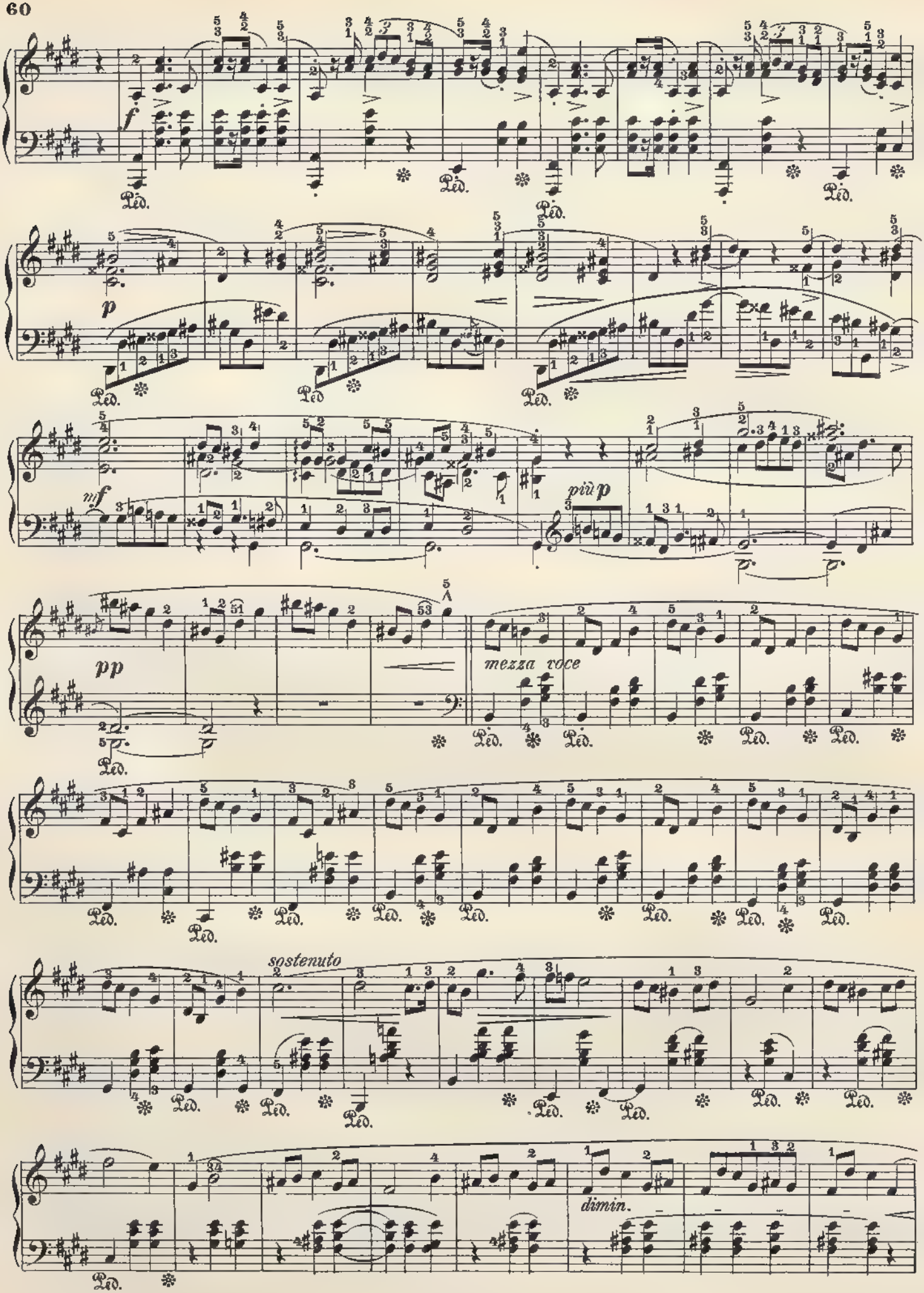



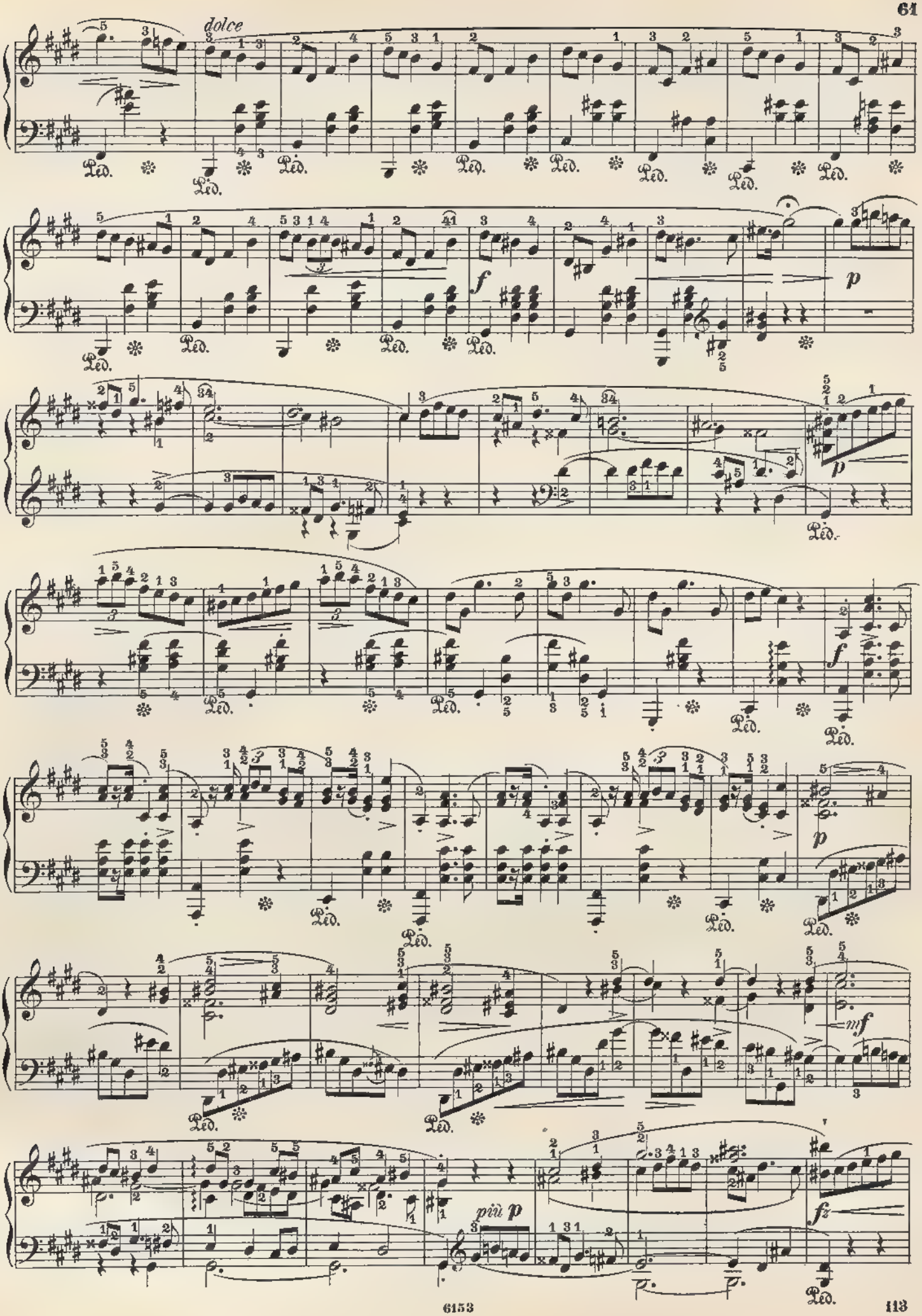

Moderato.

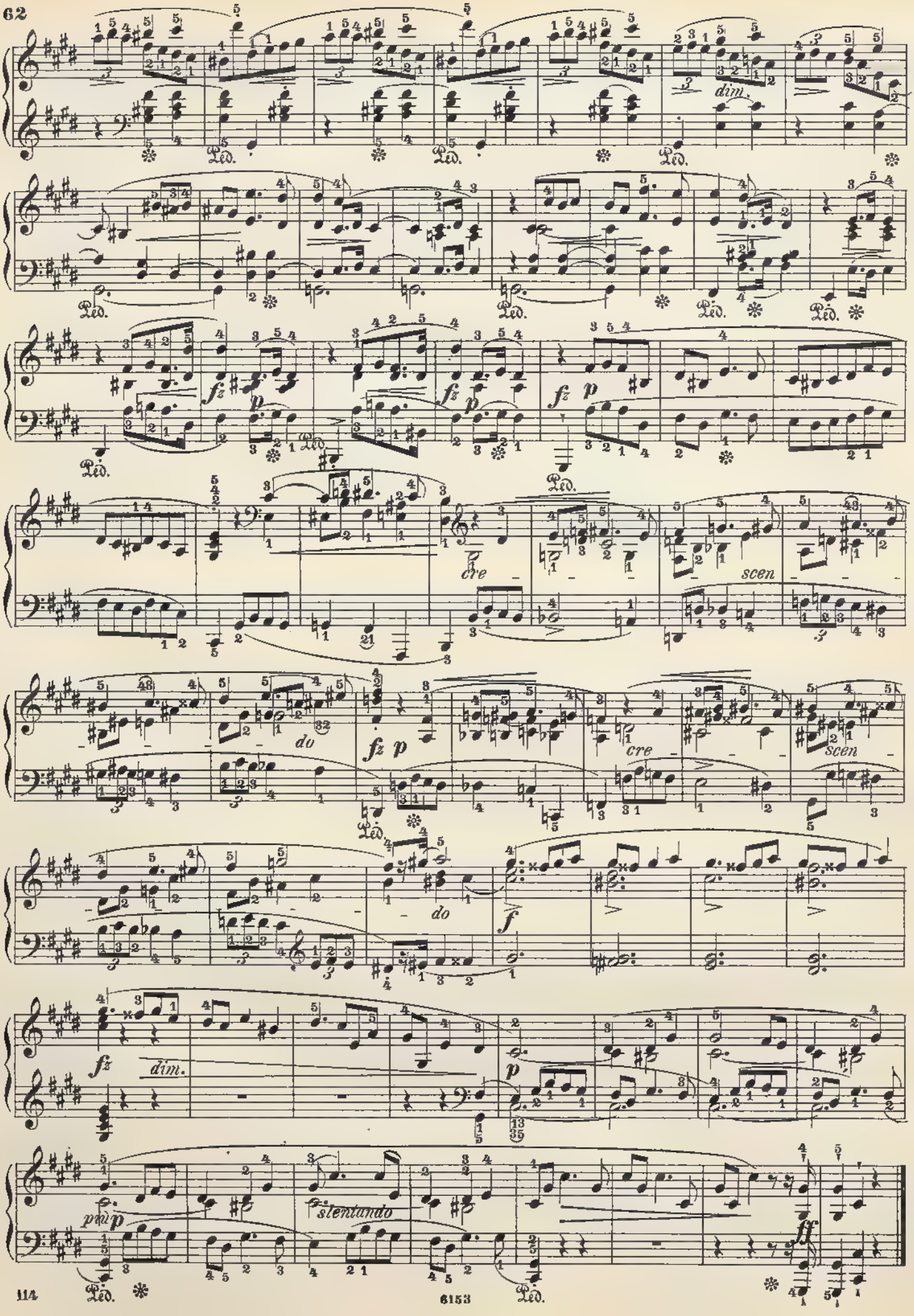
Op. 50, № 3.

39.




f
Ped.
p
mf
più p
pp
mezza voce
sostenuto
dimin.

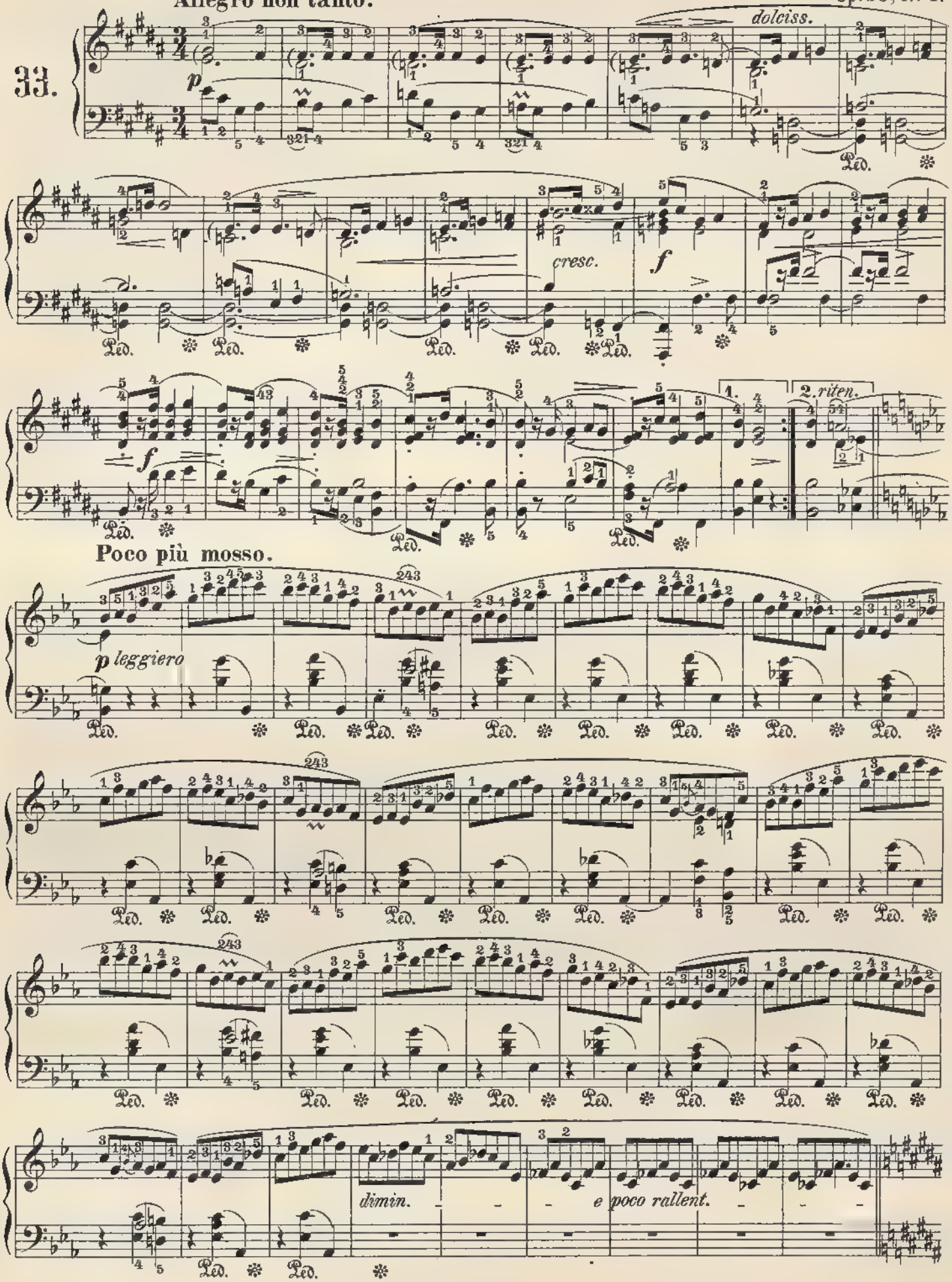

dolce
Ped.
f
p
mf
più p
fz

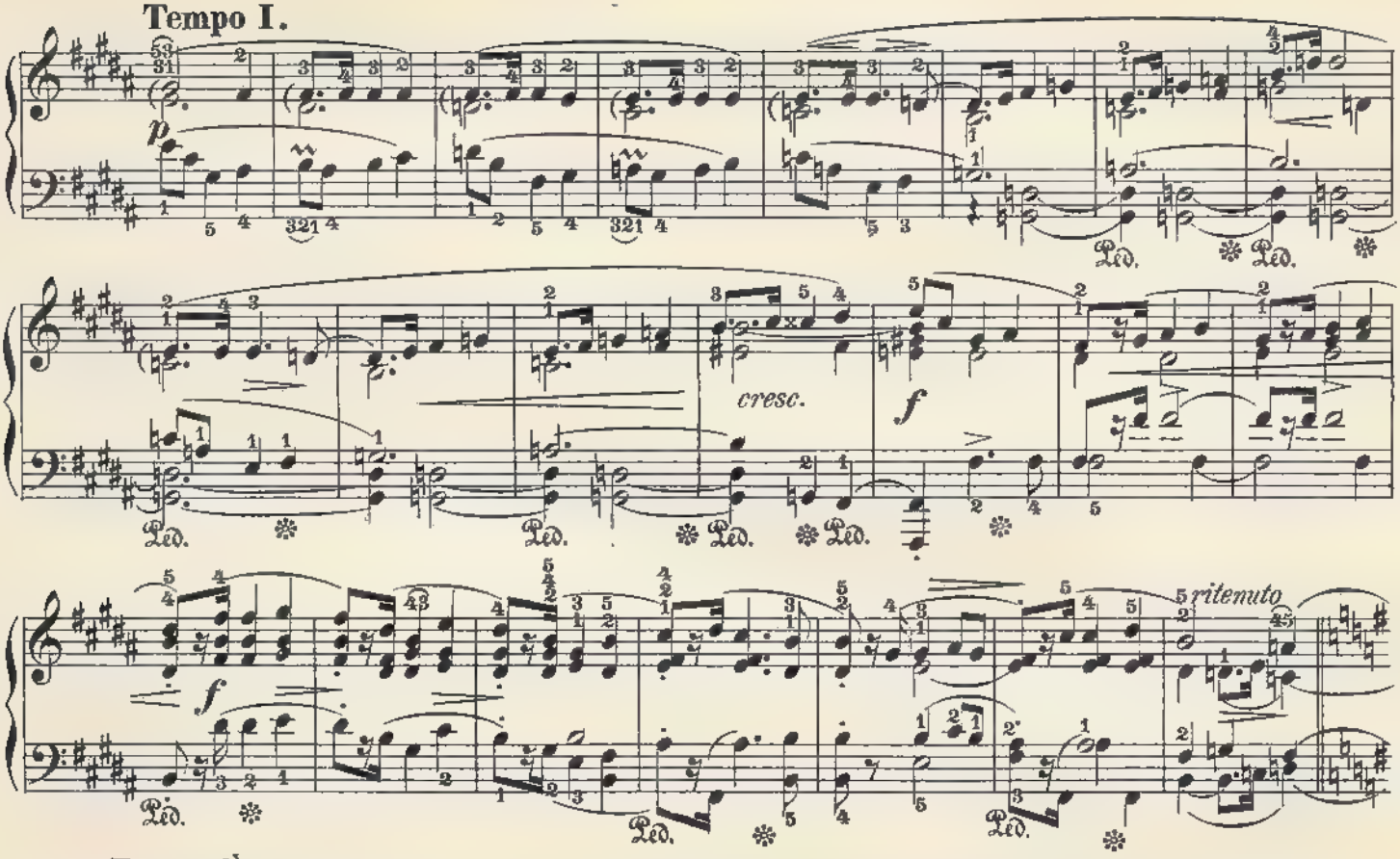

dim.
fz
p
cre
scen
do
f
dim.
più p
slentando
ff

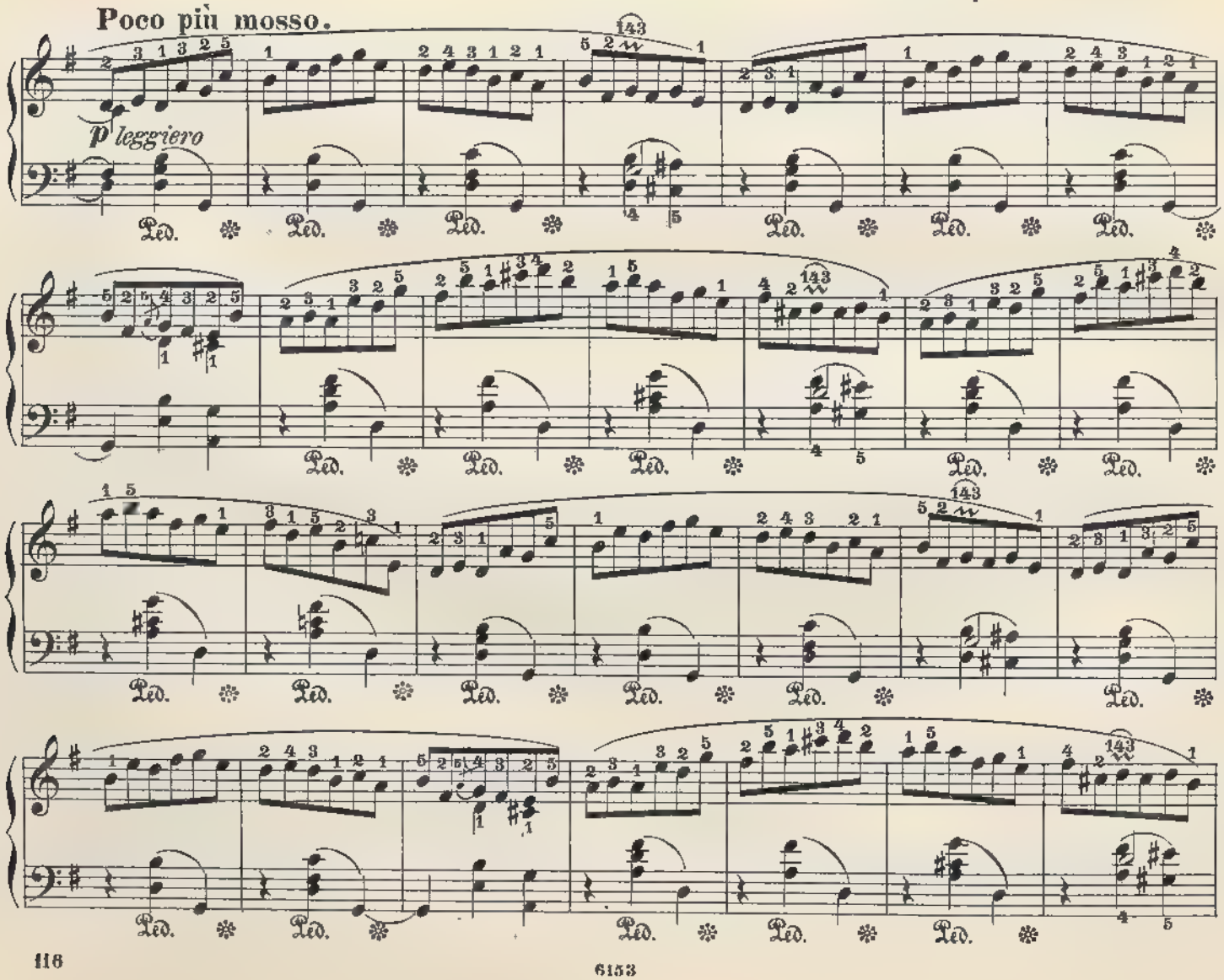
Allegro non tanto.

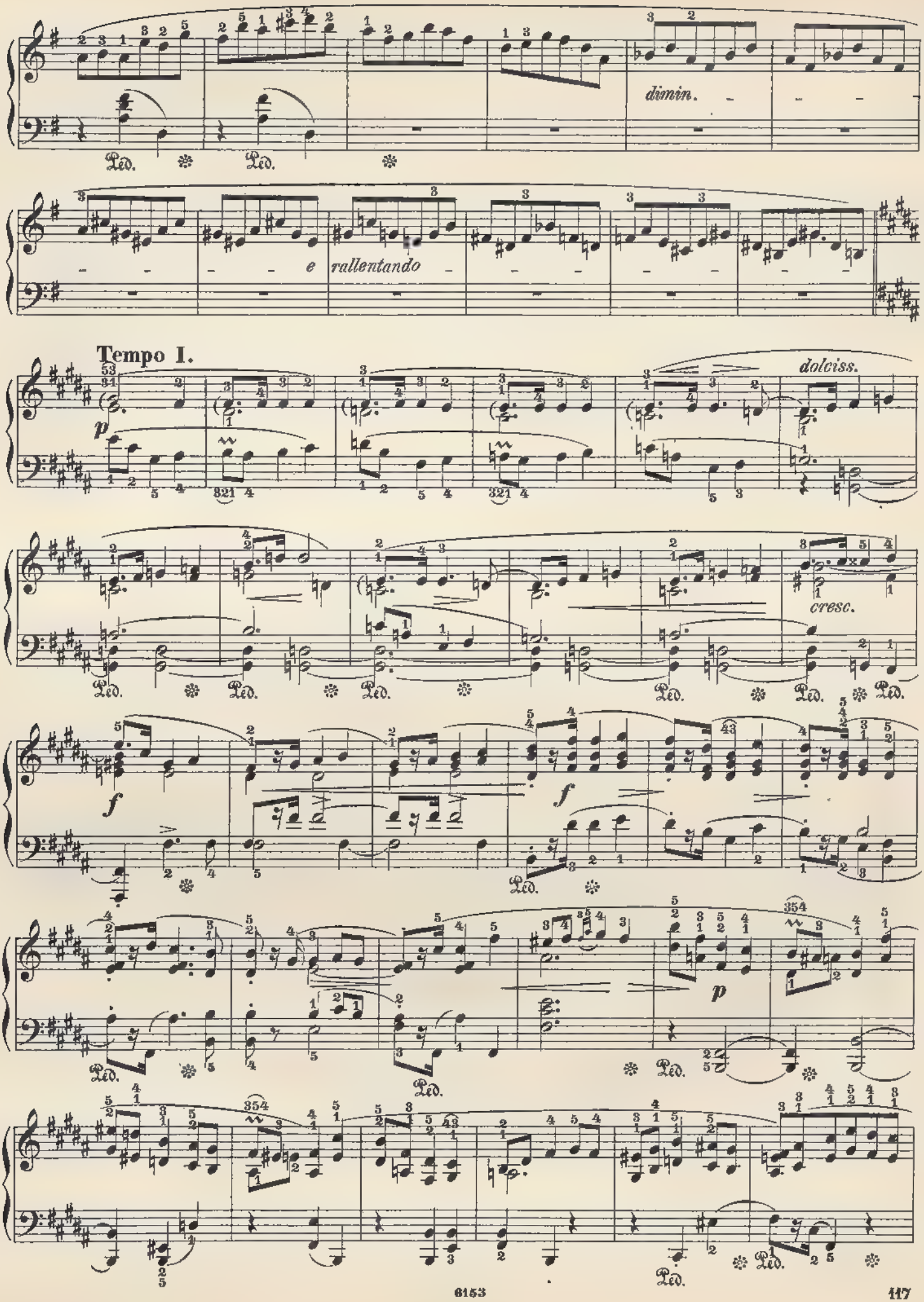
Op. 56, No 1.

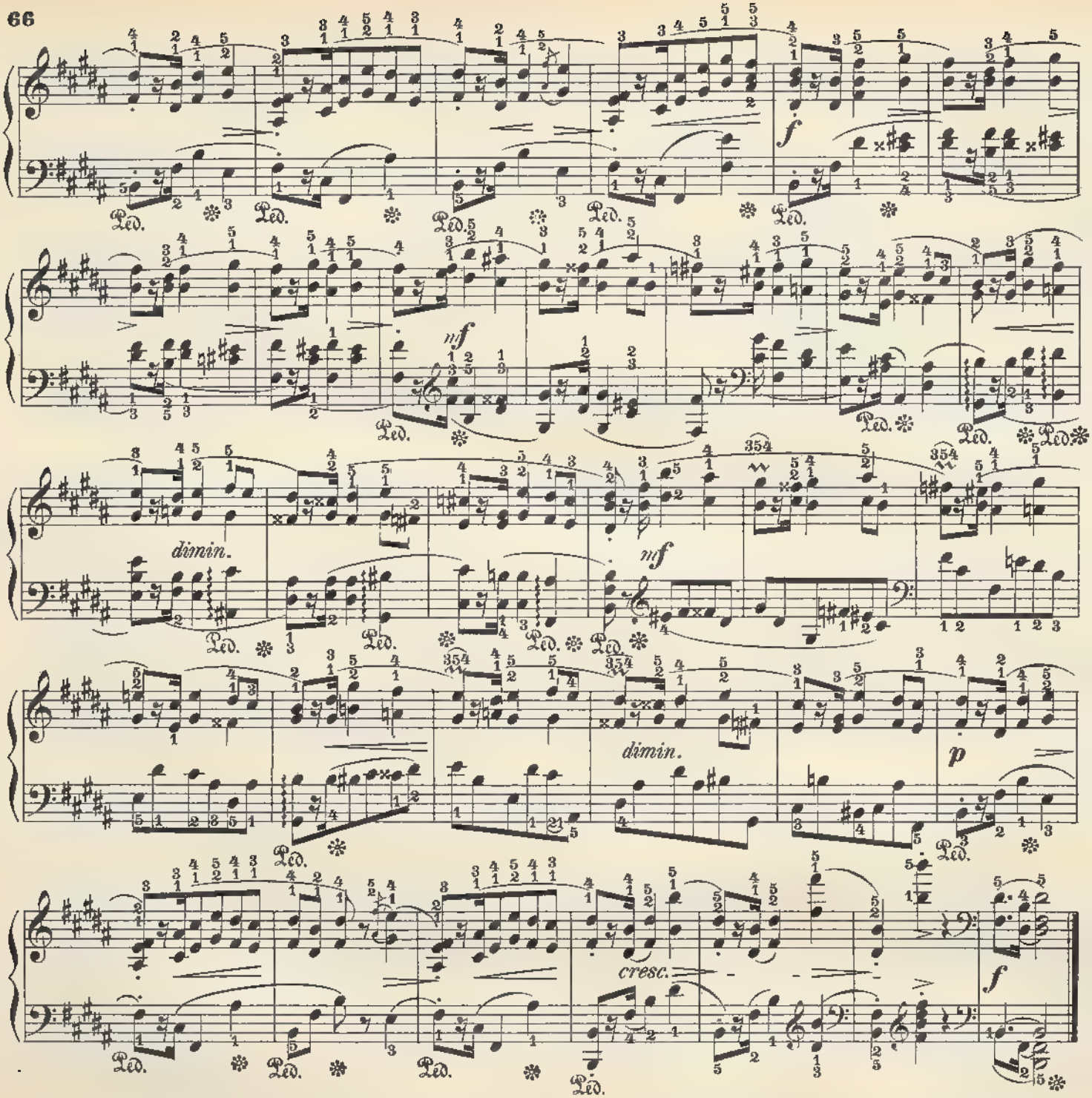
33.




Tempo I.
p
cresc.
f
f
ritenuto


Poco più mosso.
p leggiero

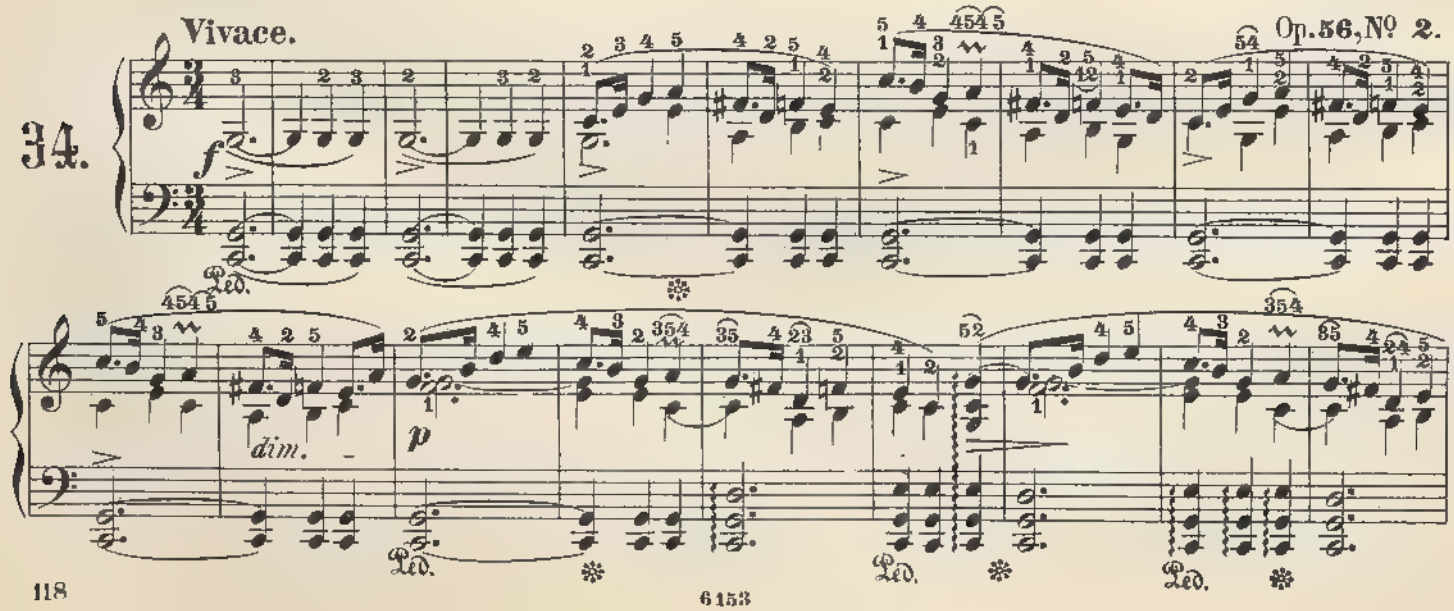

dimin.
e
rallentando
Tempo I.
dolciss.
cresc.

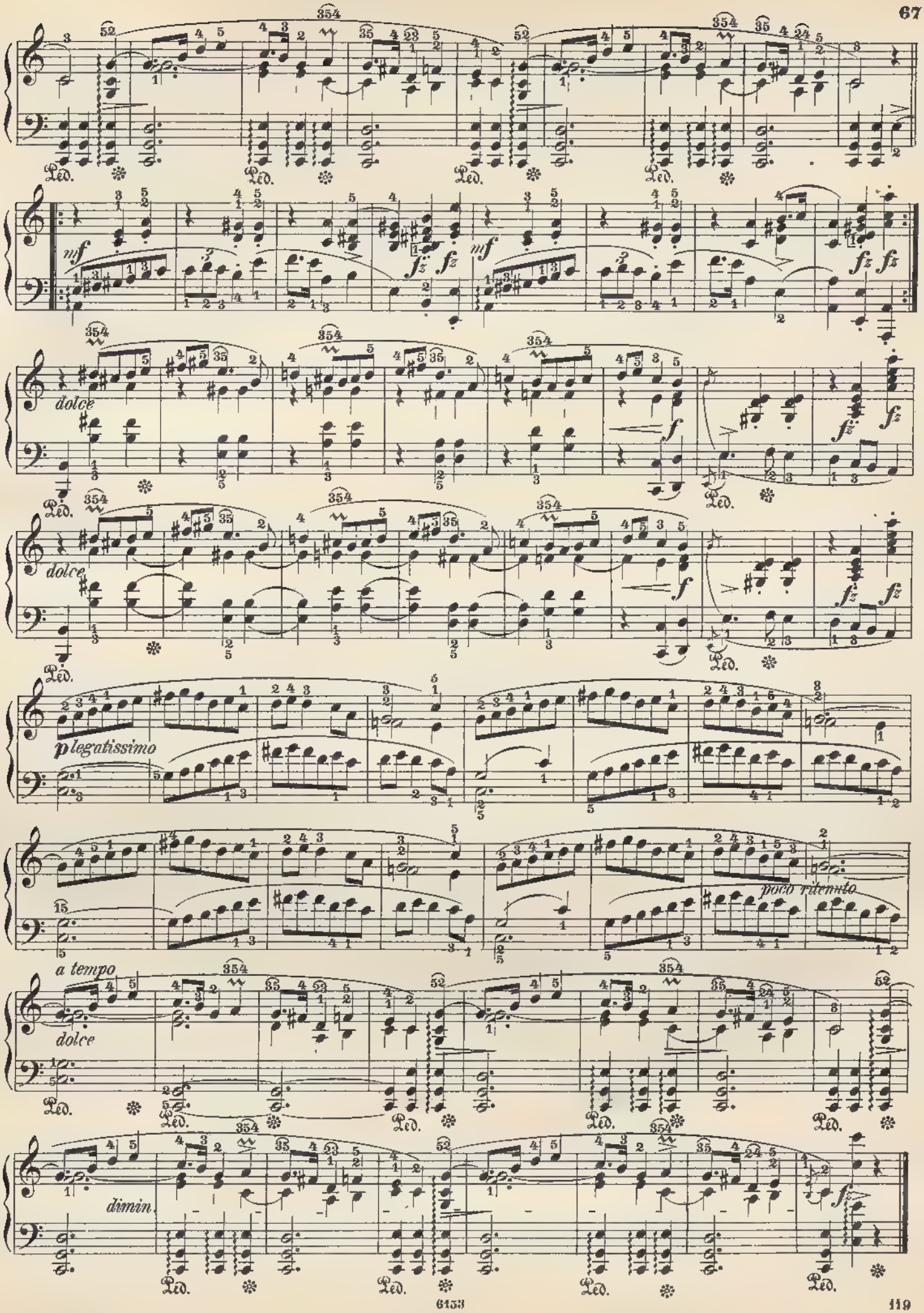


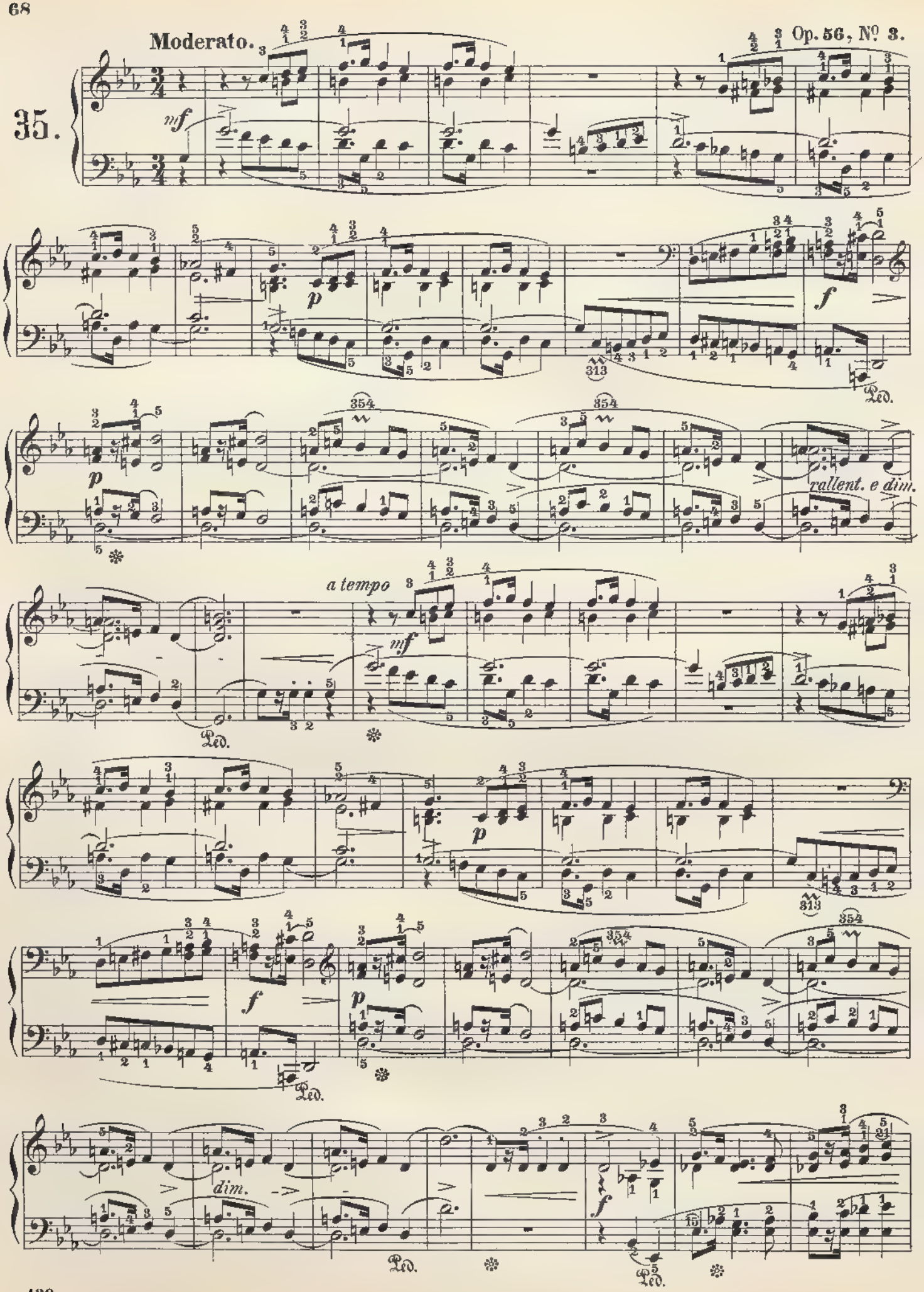

34.

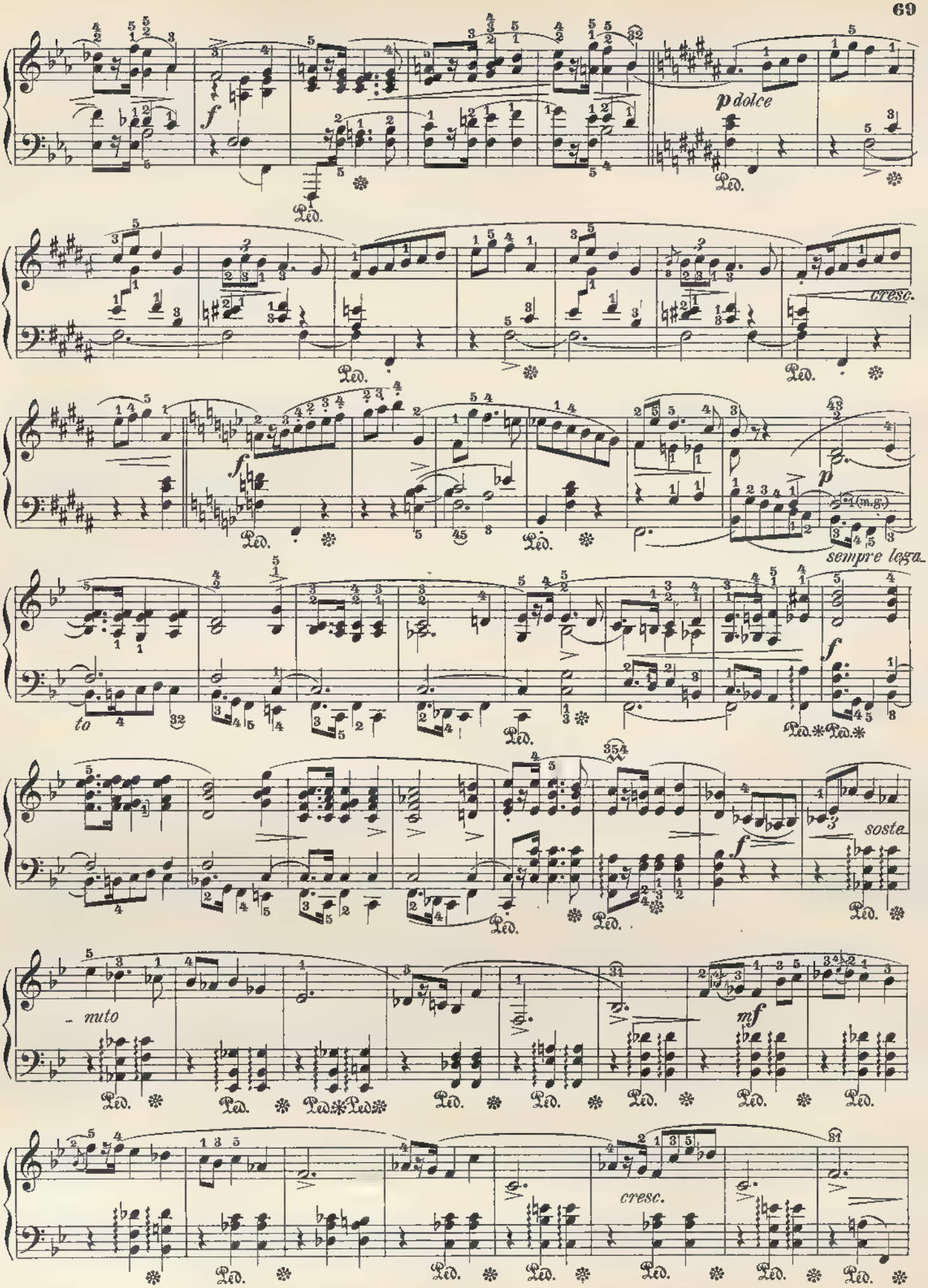
Vivace.

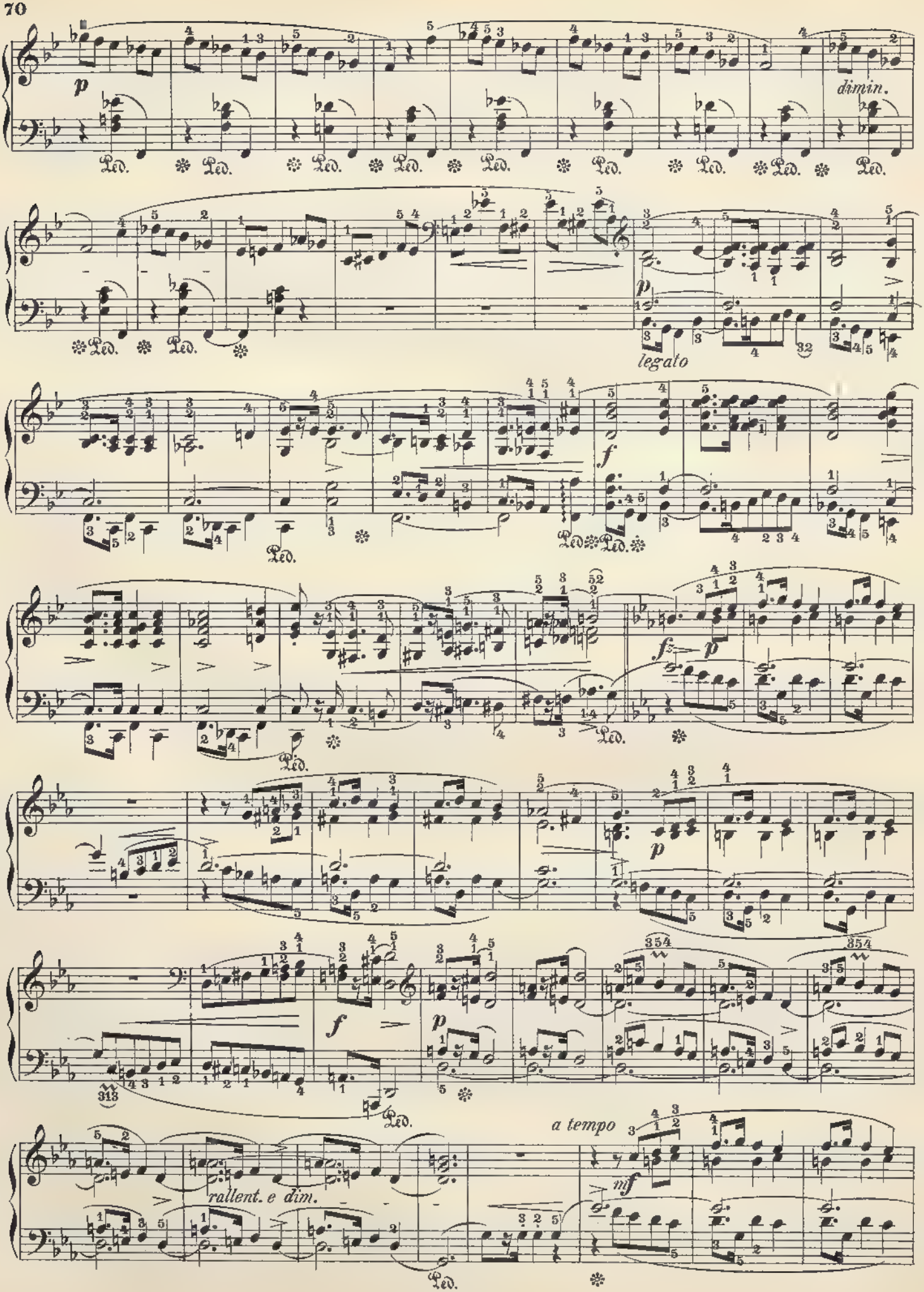
Op. 56, No 2.

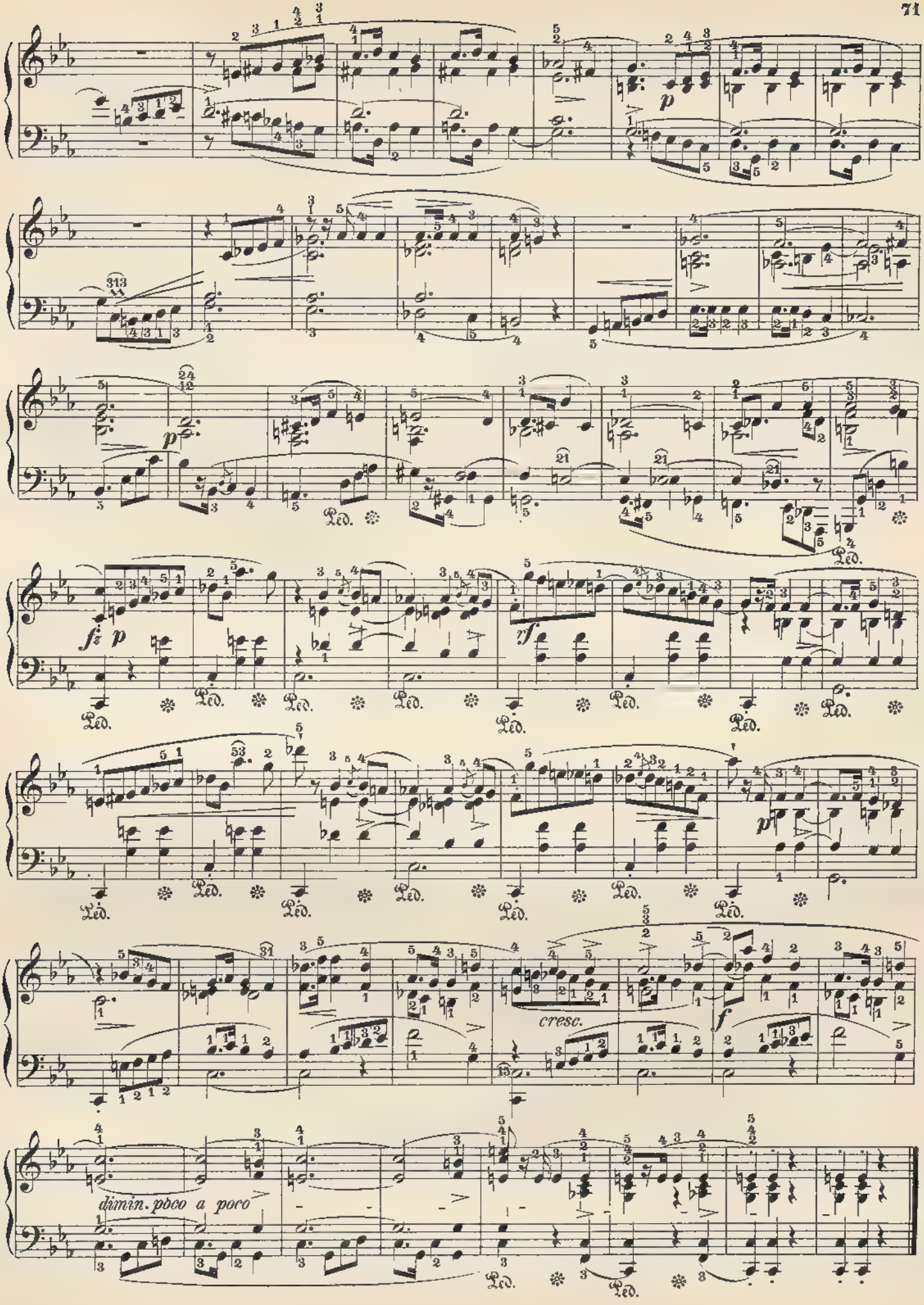


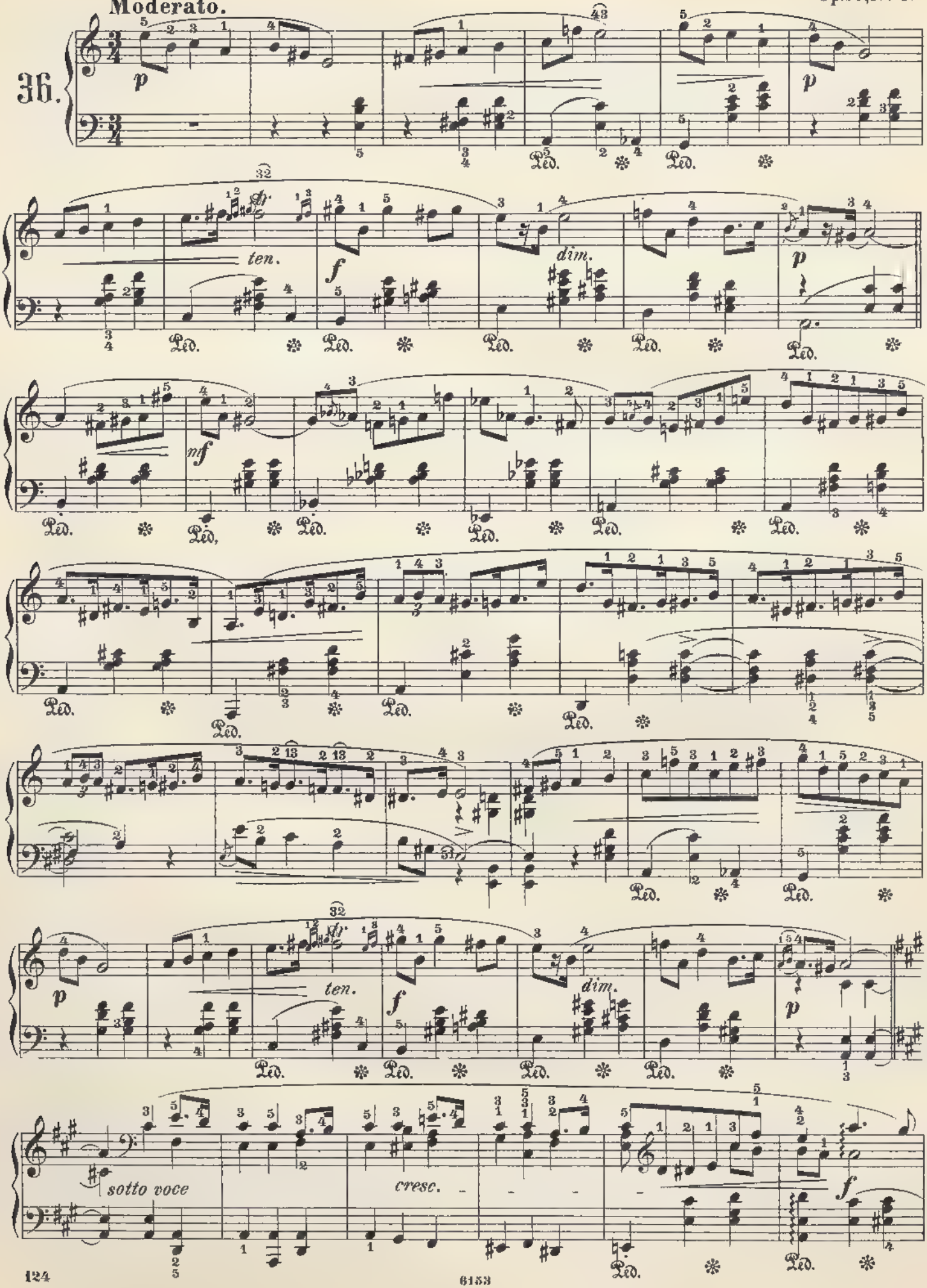

Ped.
mf
fz
dolce
f
plegatissimo
poco ritenuto
a tempo
dimin.

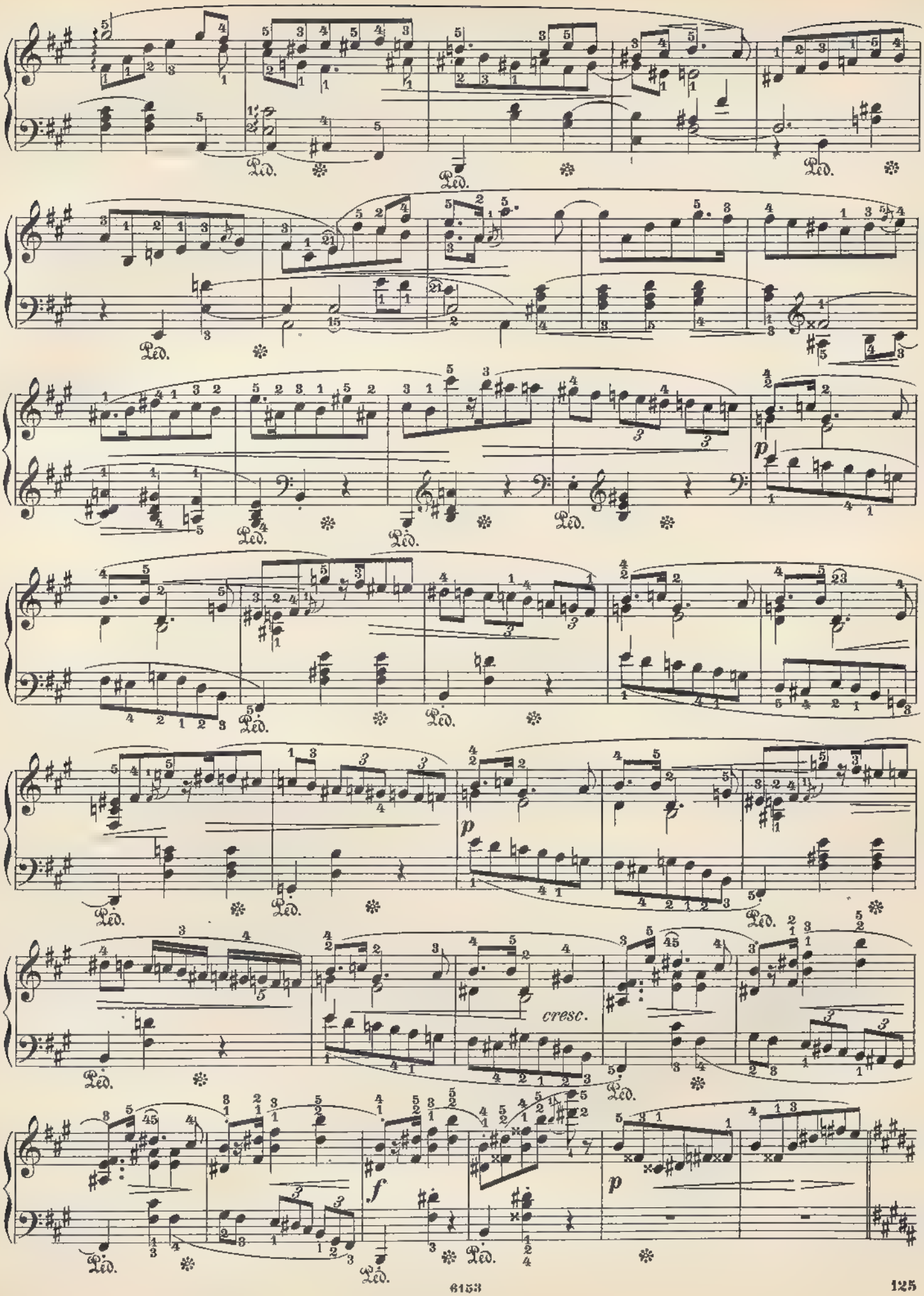

Moderato.
Op. 56, № 3.
35.
mf
p
f
rallent. e dim.
a tempo
dim.
Ped.

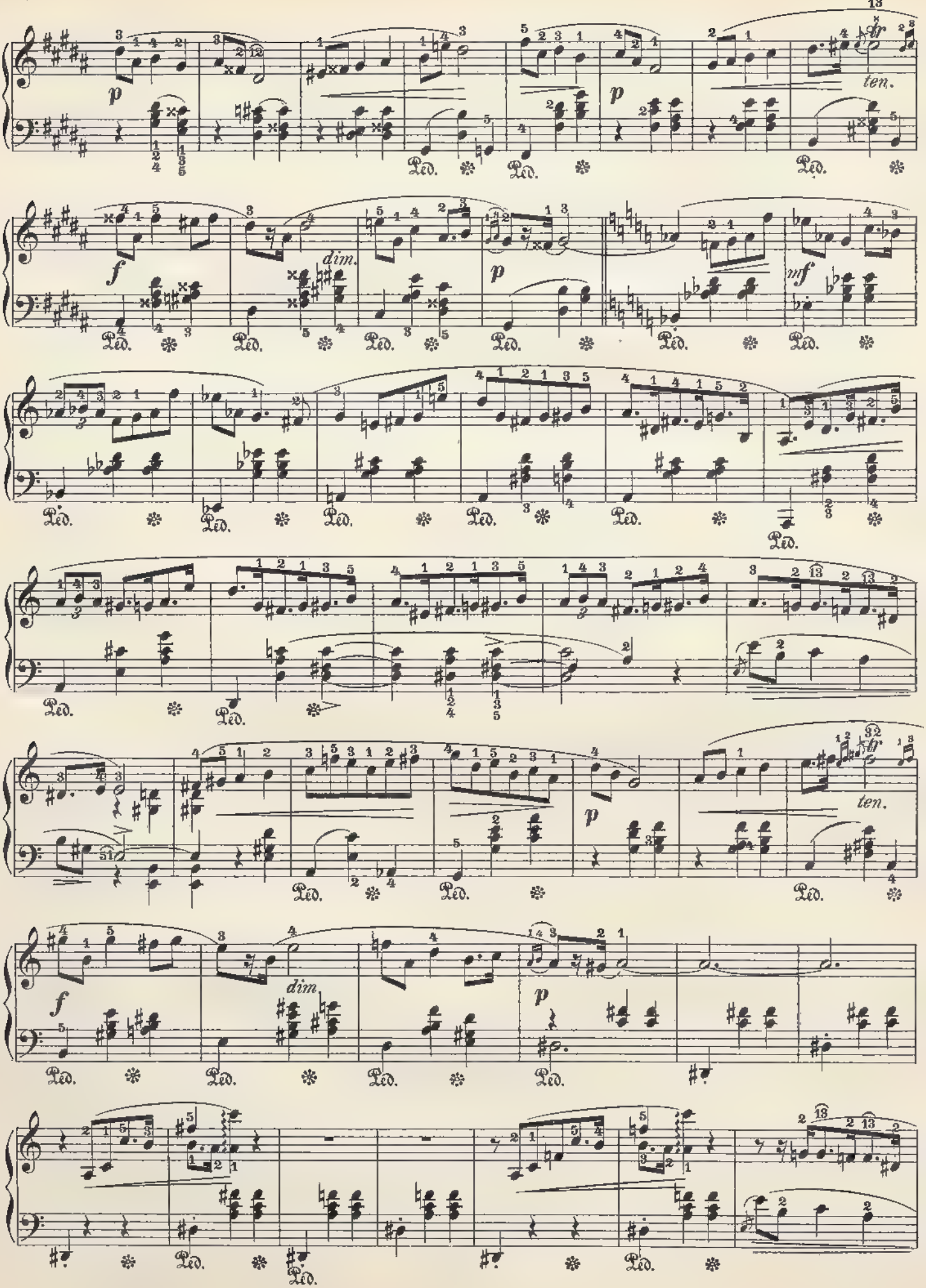

p dolce
cresc.
sempre lega-
to
soste-
nuto
mf
cresc.

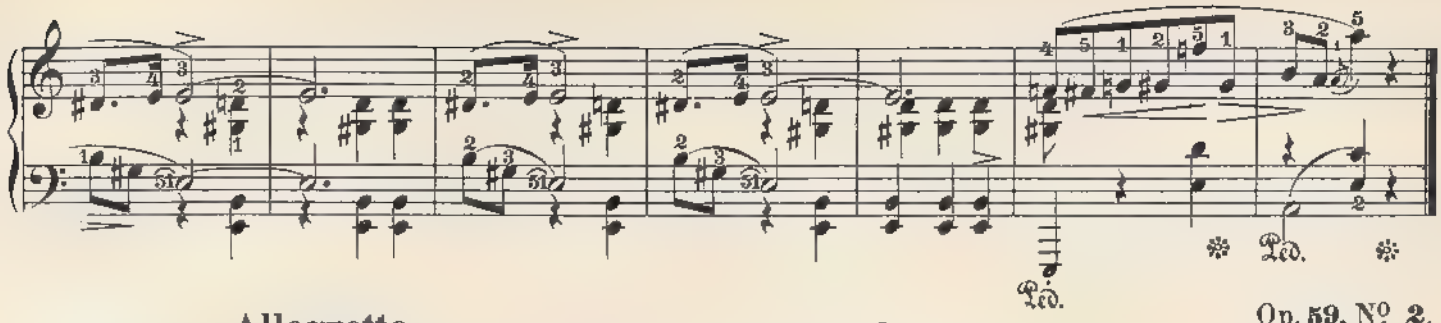

p
dimin.
Ped.
p
legato
f
fz
p
f
p
a tempo
mf
rallent. e dim.


p
Ped.
fz p
rf
p
cresc.
f
dimin. poco a poco


Moderato.
36.
p
ten.
f
dim.
p
mf
ten.
f
dim.
p
sotto voce
cresc.
f

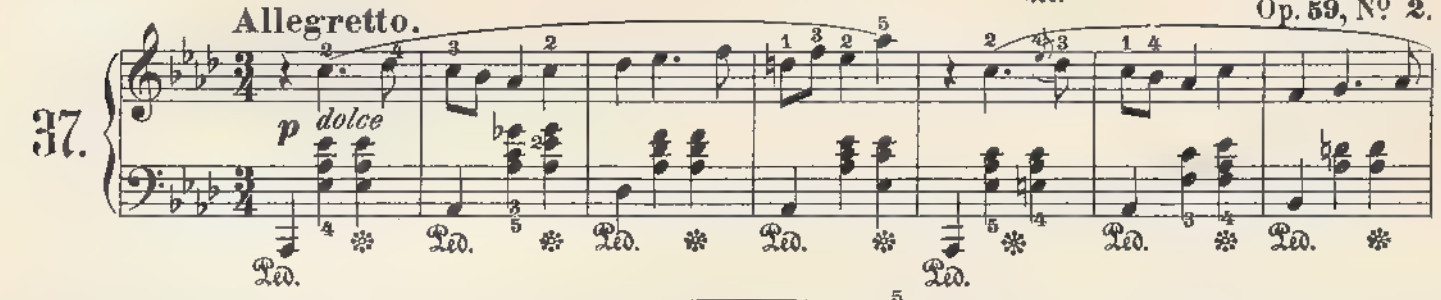

Ped.
cresc.
p
f

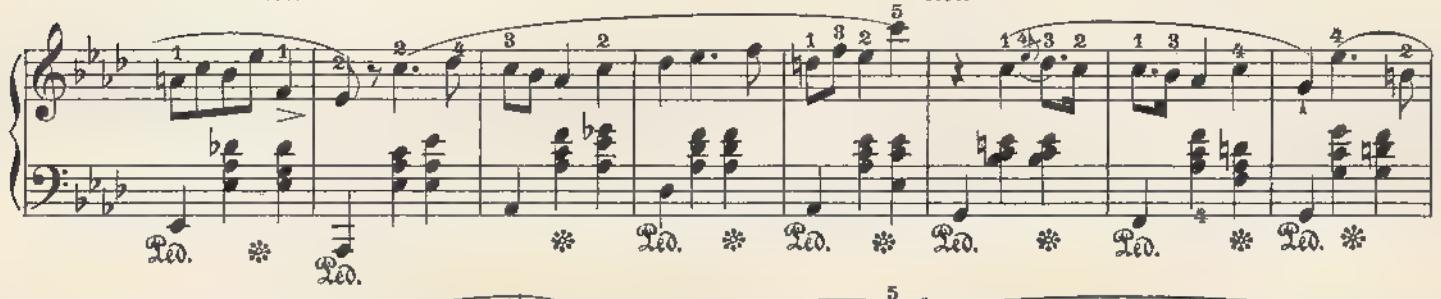

p
ten.
f
dim.
p
mf
p
ten.
f
dim.
p

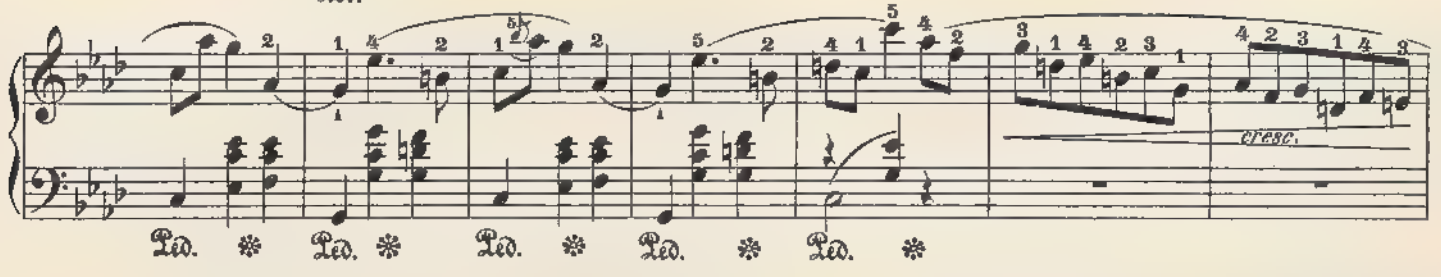


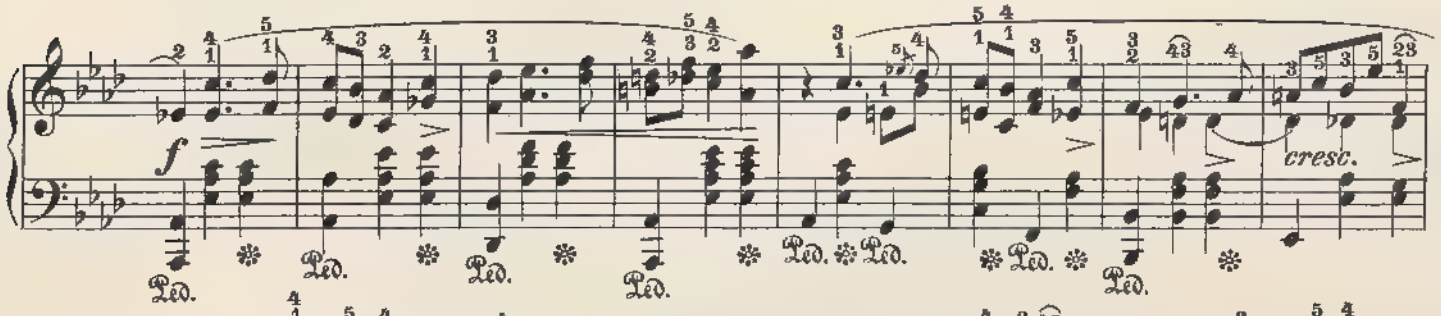
Allegretto. Op. 59, No. 2.

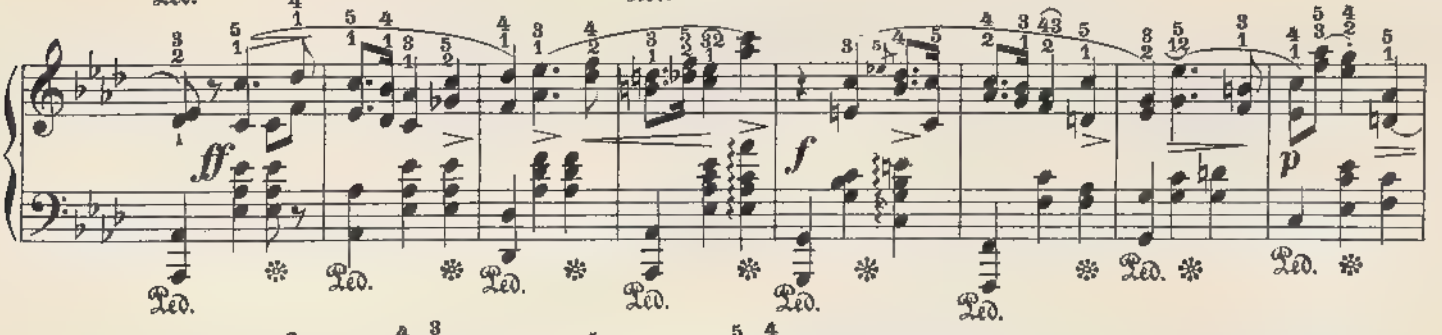
37.

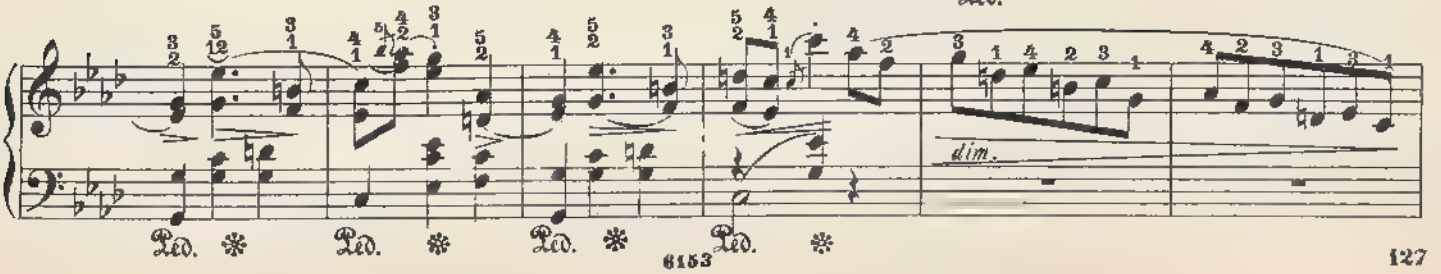


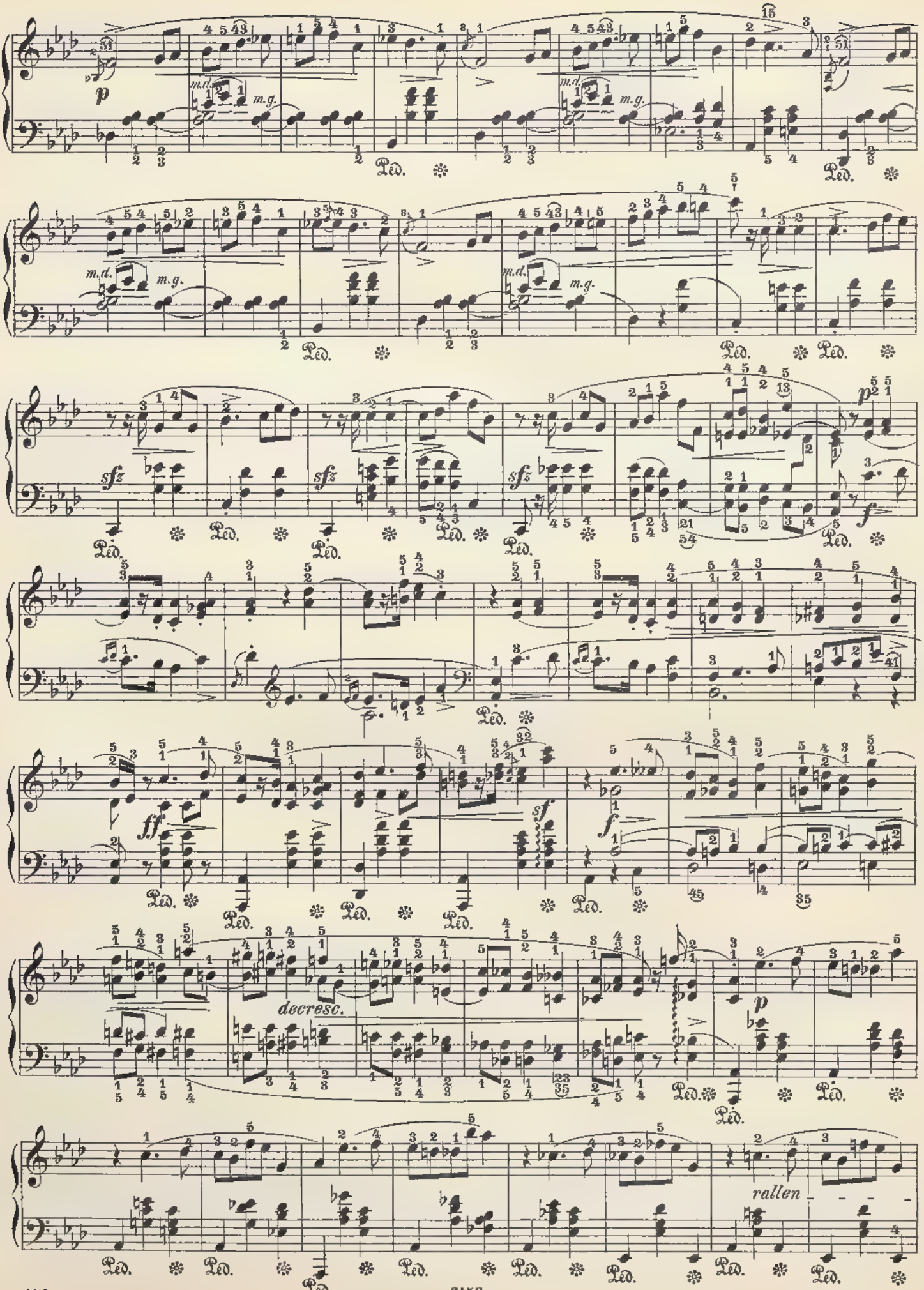



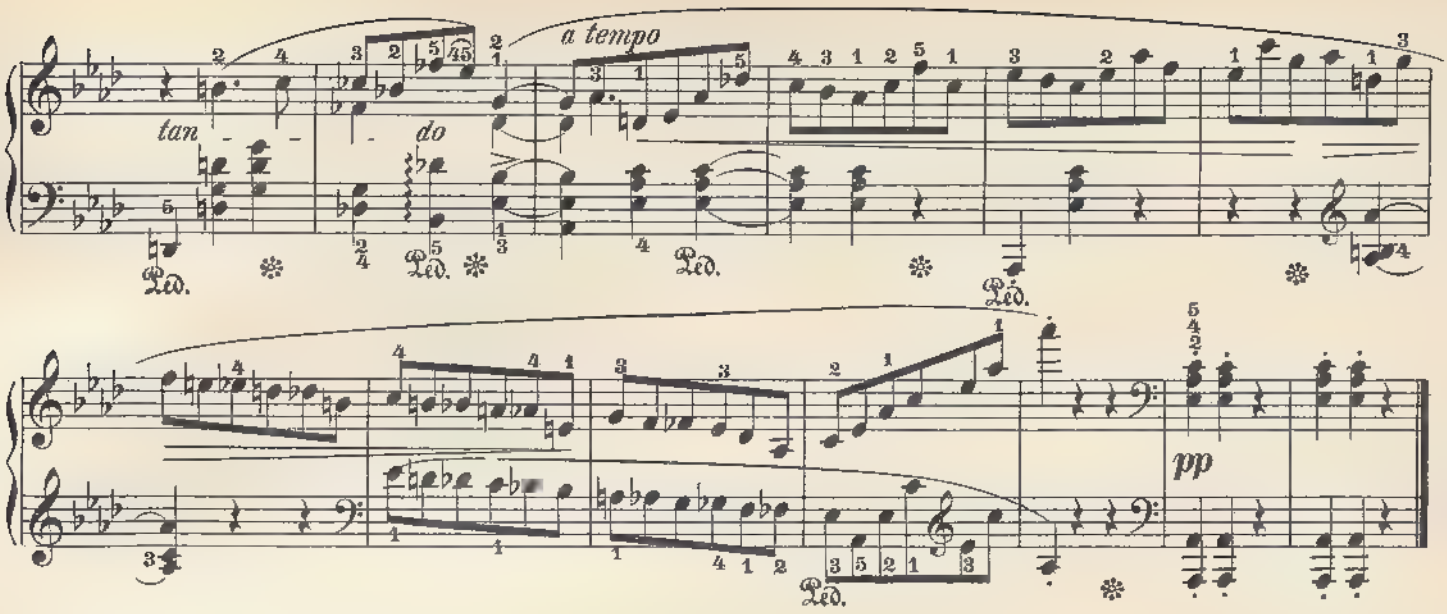


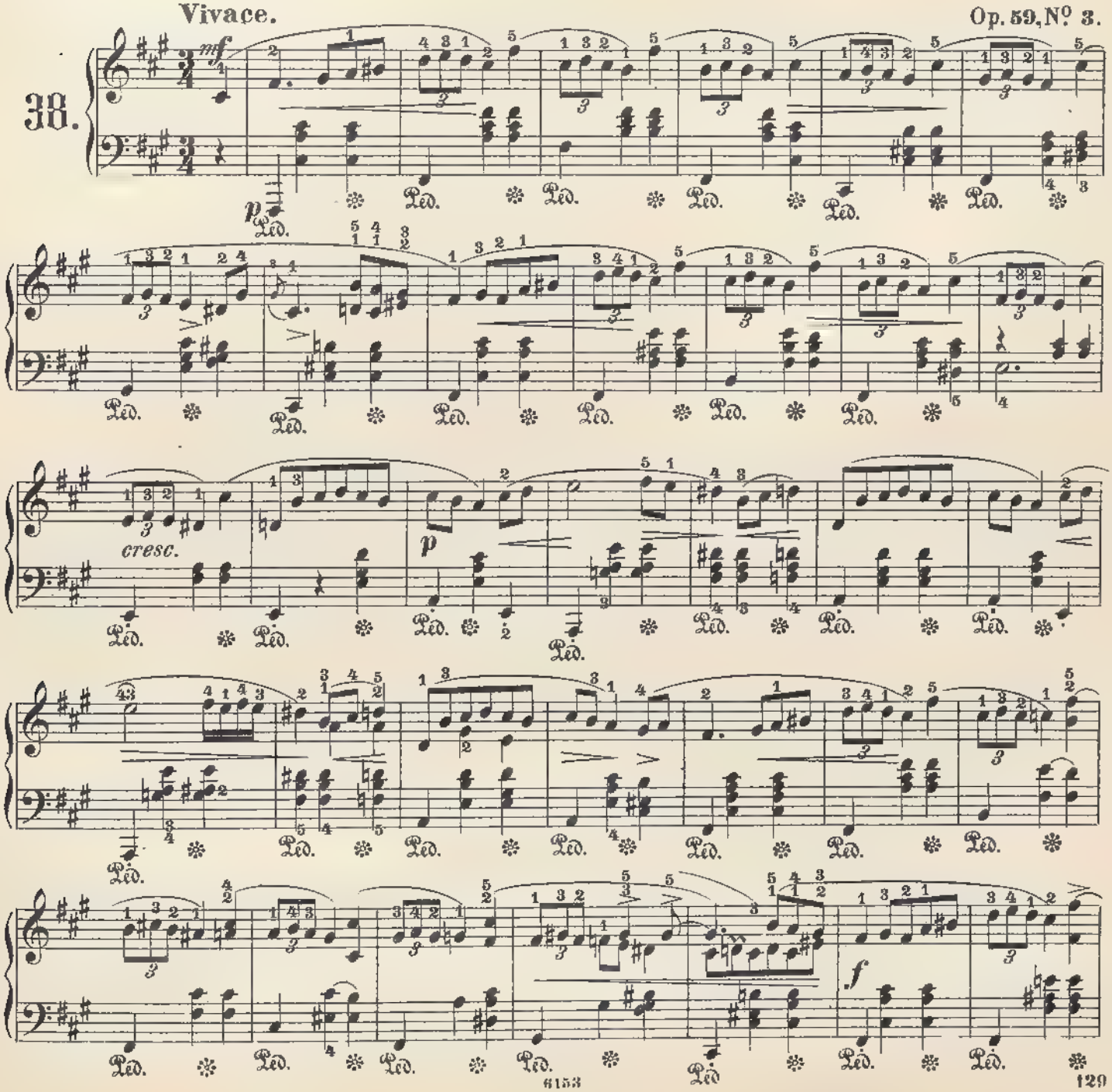

p
m.d.
m.g.
Ped.
sfz
f
p
ff
sf
decresc.
rallen

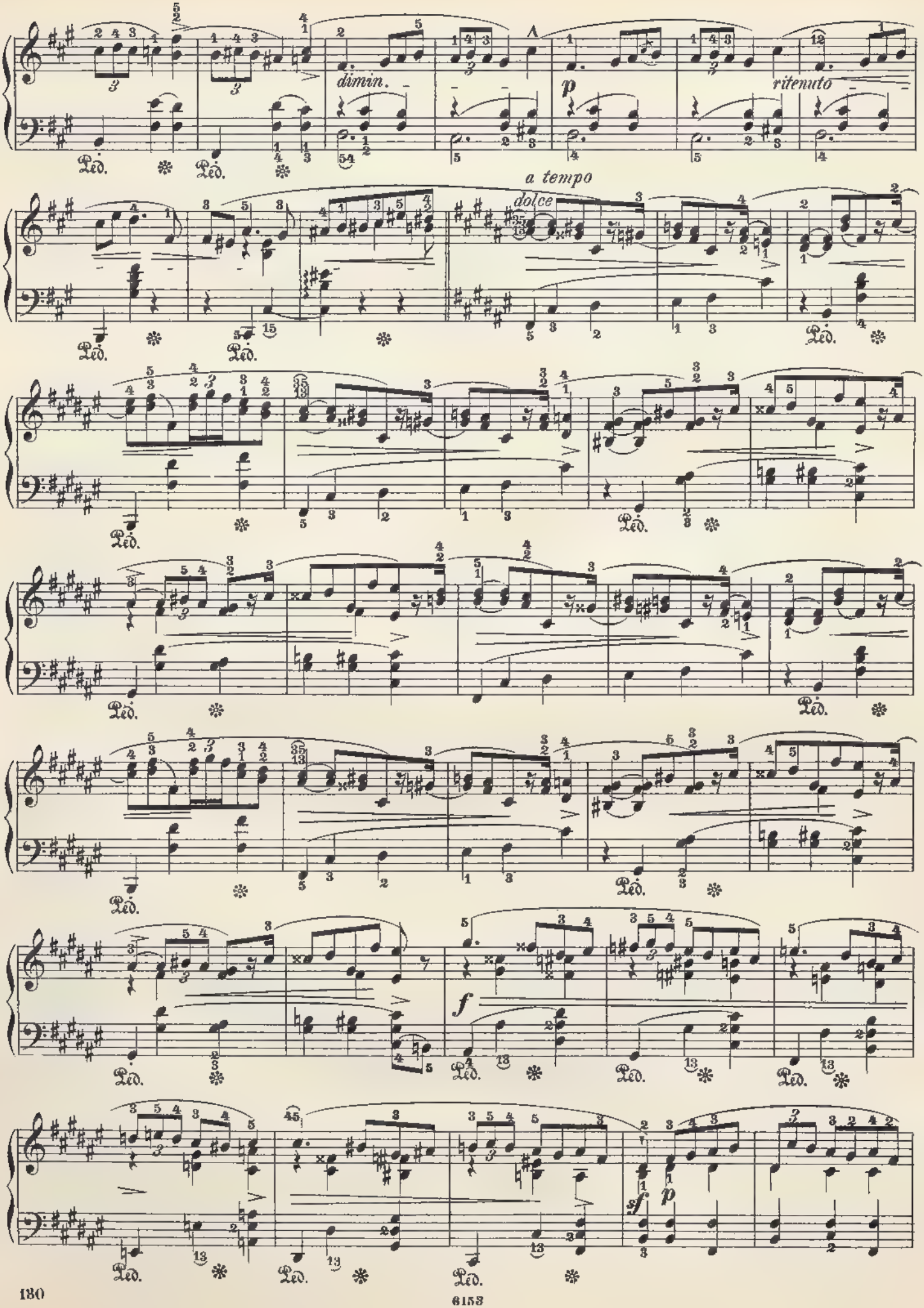


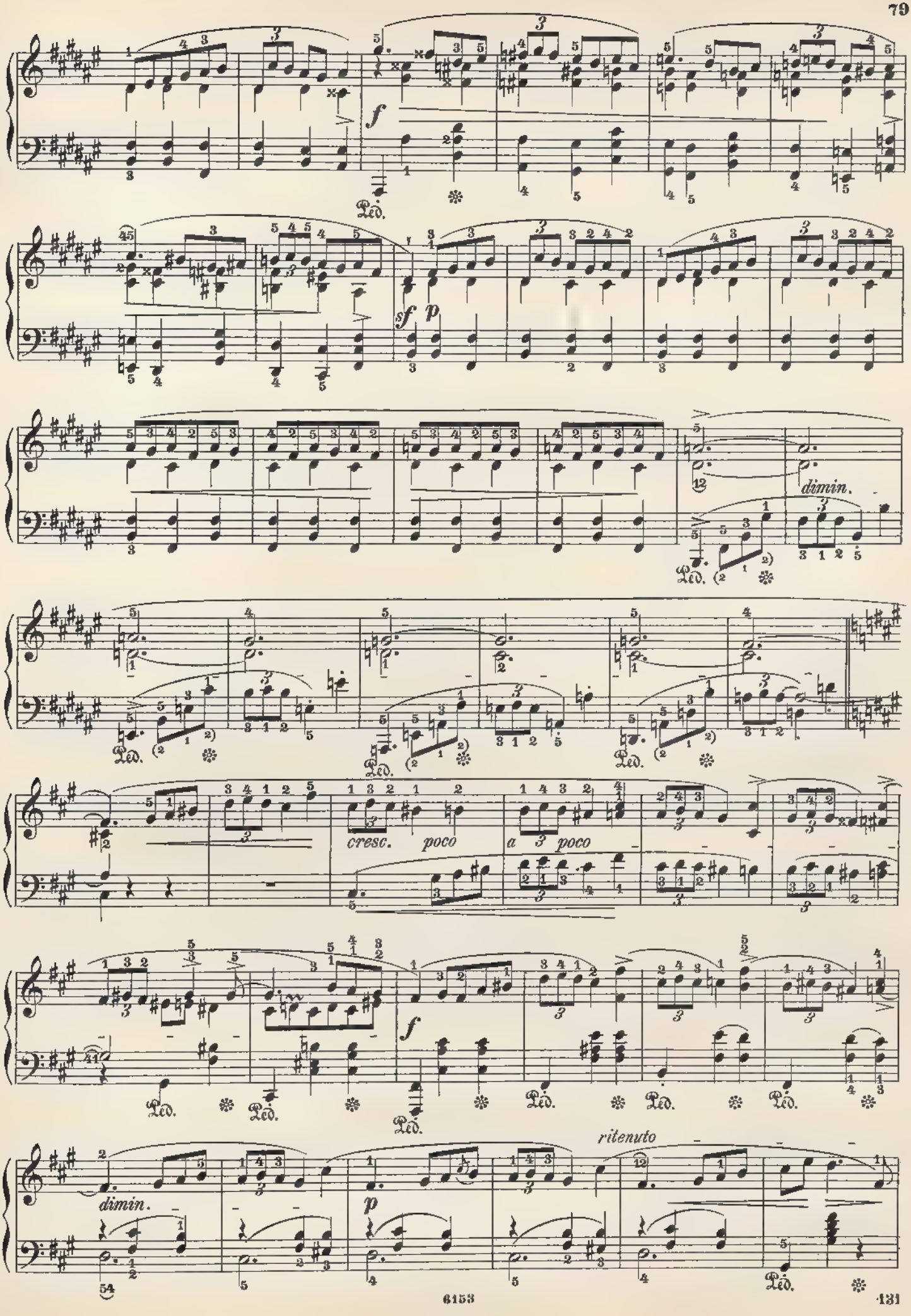

Vivace.

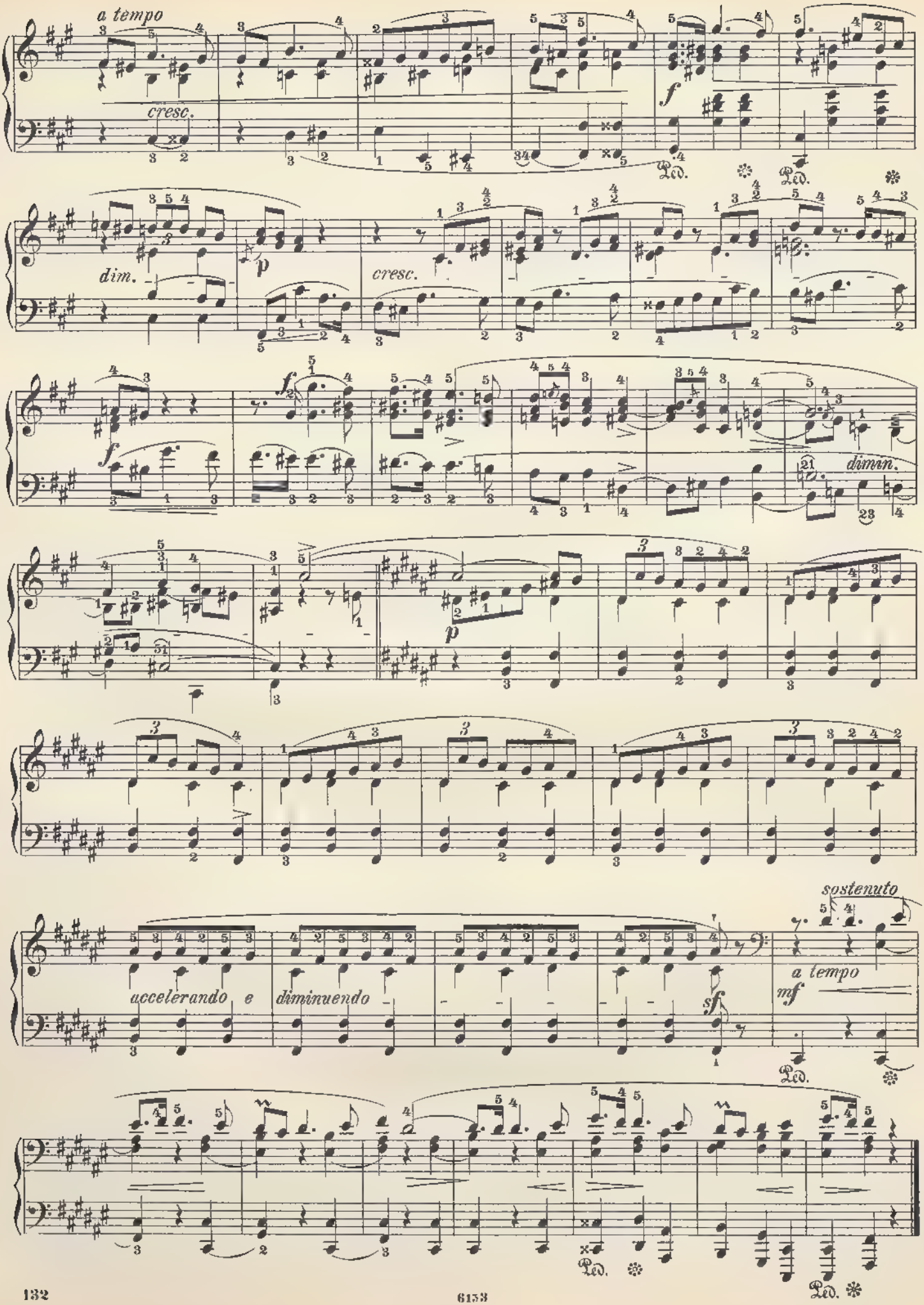
Op. 59, No 3.

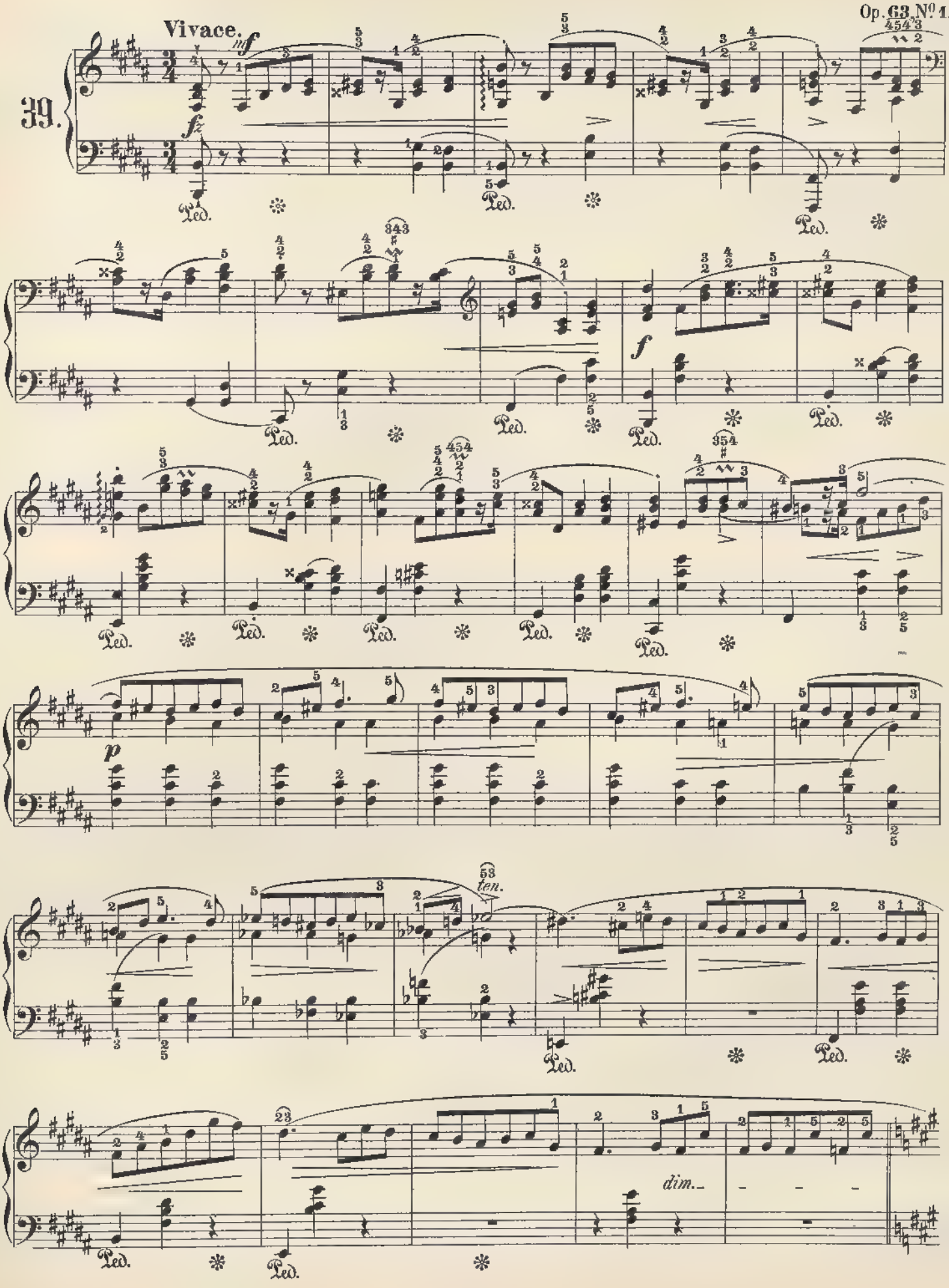
38.

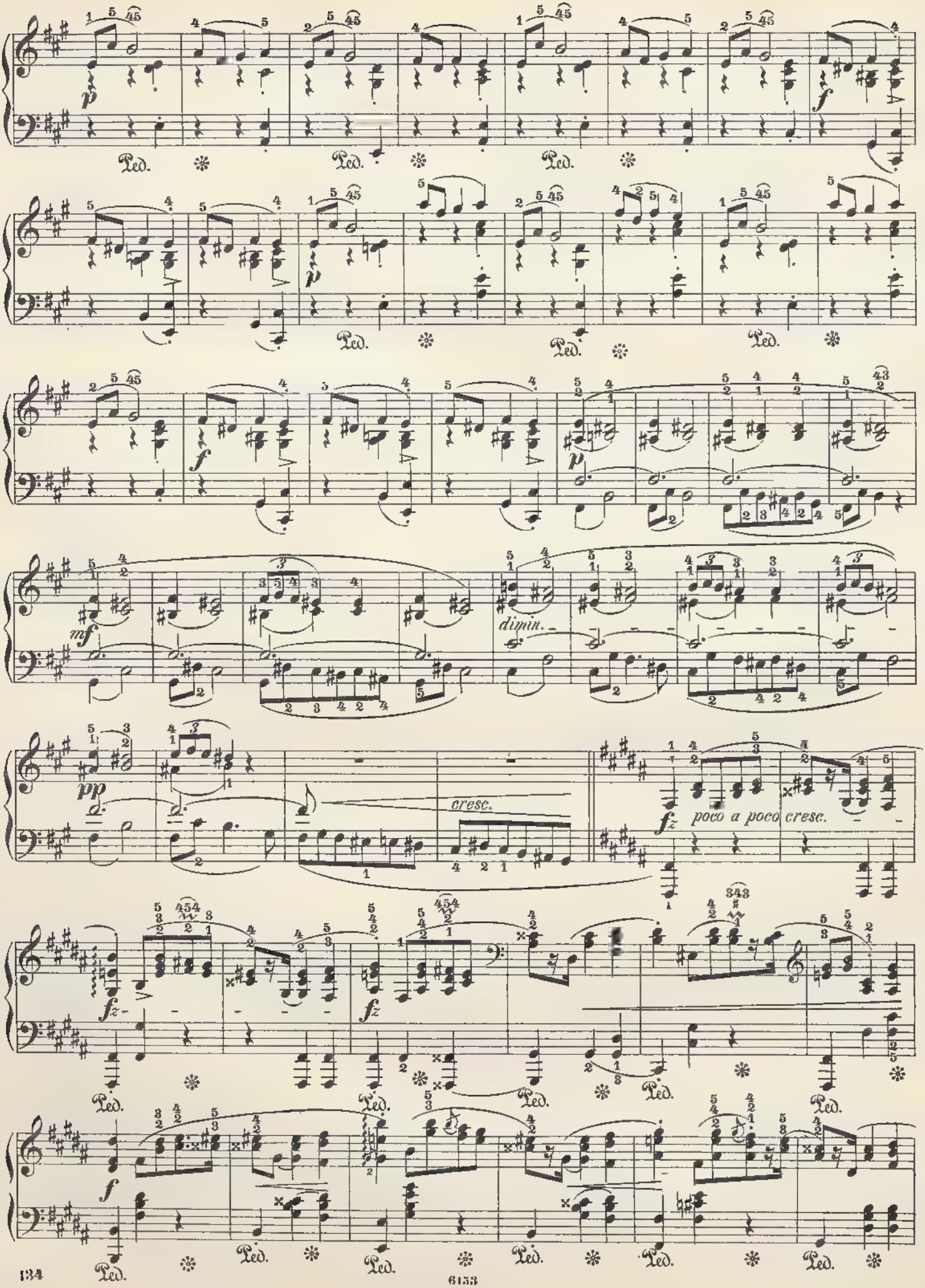


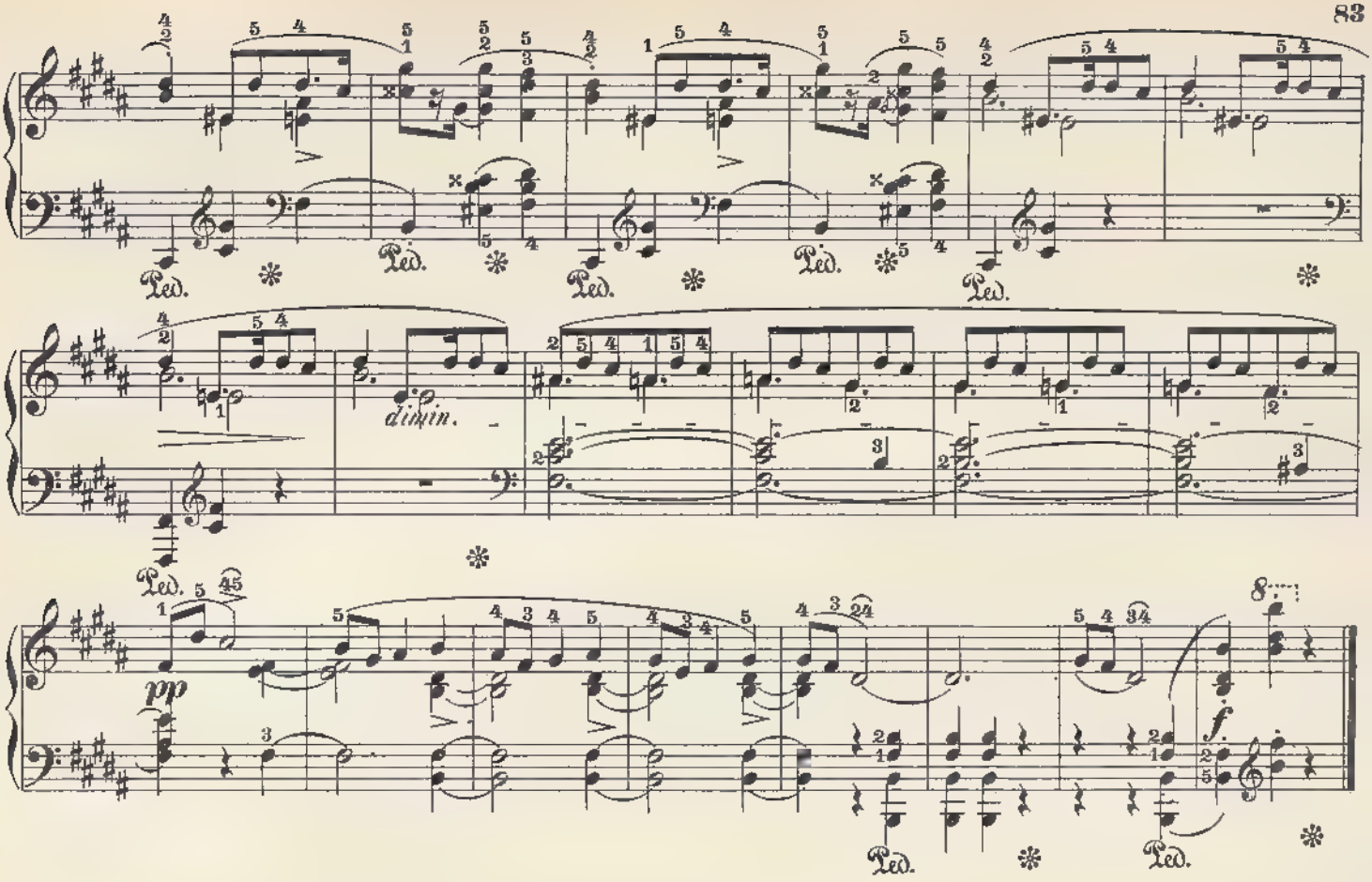

dimin.
p
ritenuto
a tempo
dolce
f
sf
p


f
Ped.
sf p
dimin.
cresc. poco
a 3 poco
f
ritenuto
p
dimin.


a tempo
cresc.
f
Ped.
dim.
p
cresc.
f
dimin.
p
accelerando e
diminuendo
sf
sostenuto
a tempo
mf
Ped.

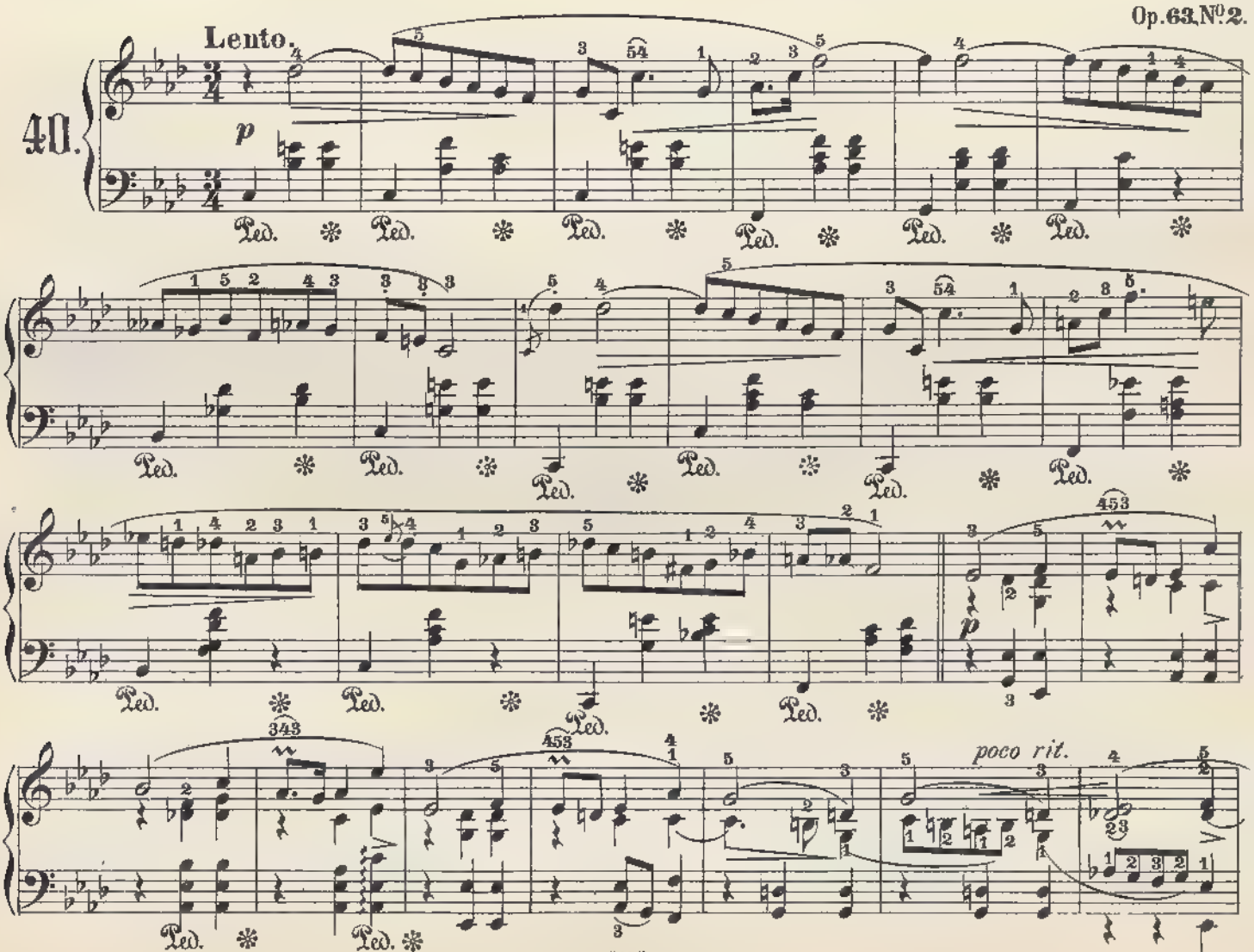

39.
Vivace.
mf
fz
f
p
ten.
dim.

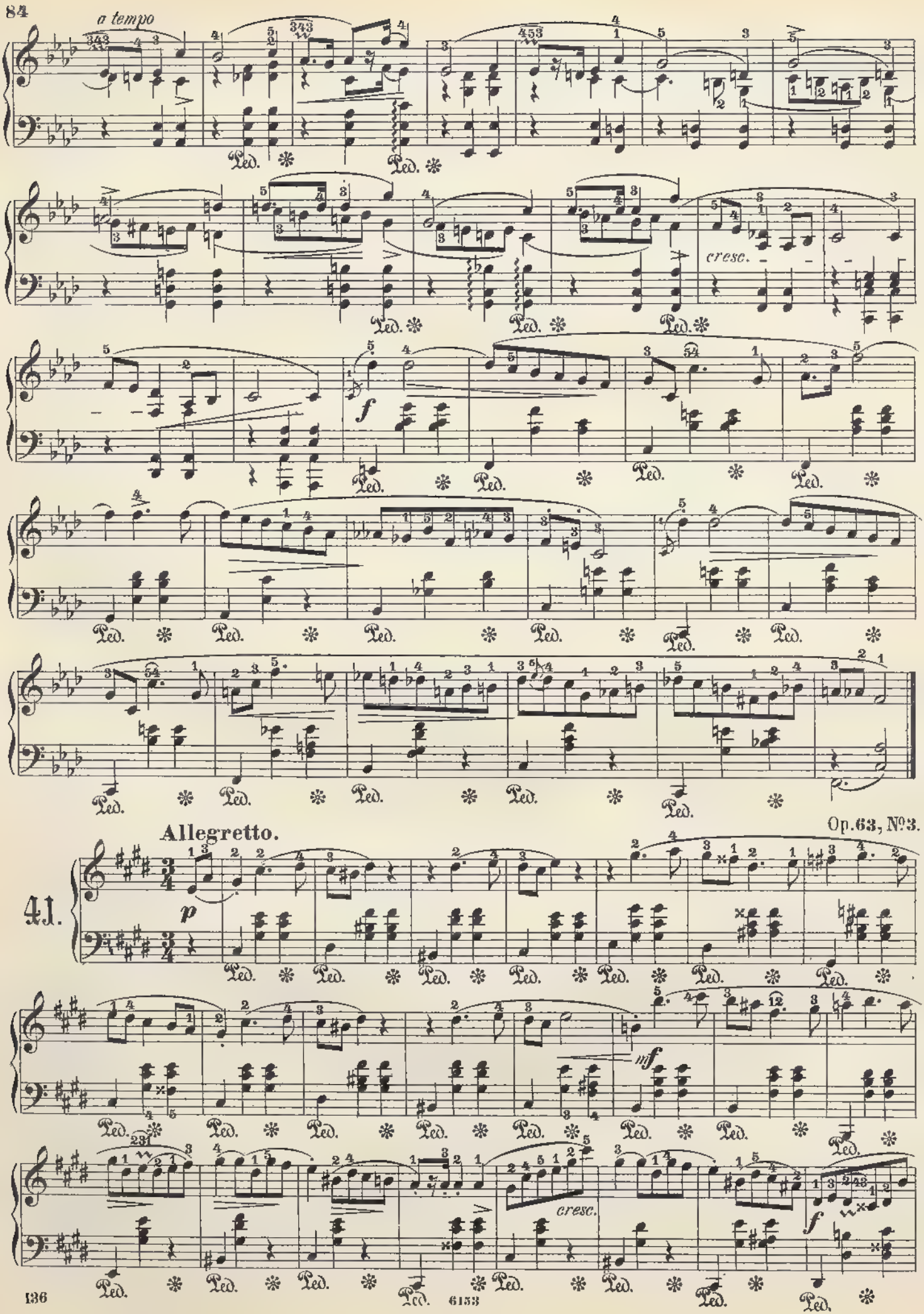

p
Ped.
f
mf
dimin.
pp
cresc.
fz
poco a poco cresc.

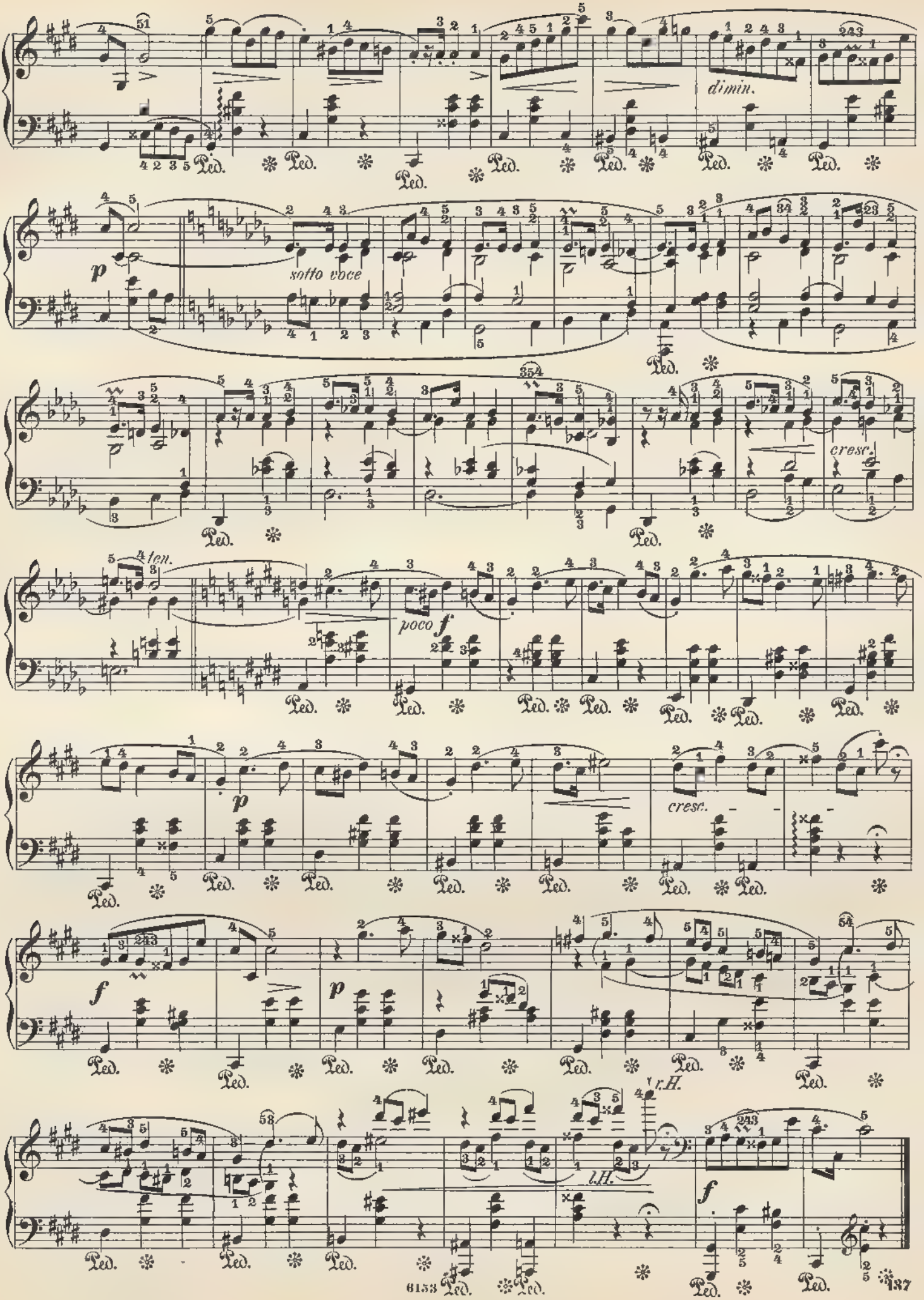


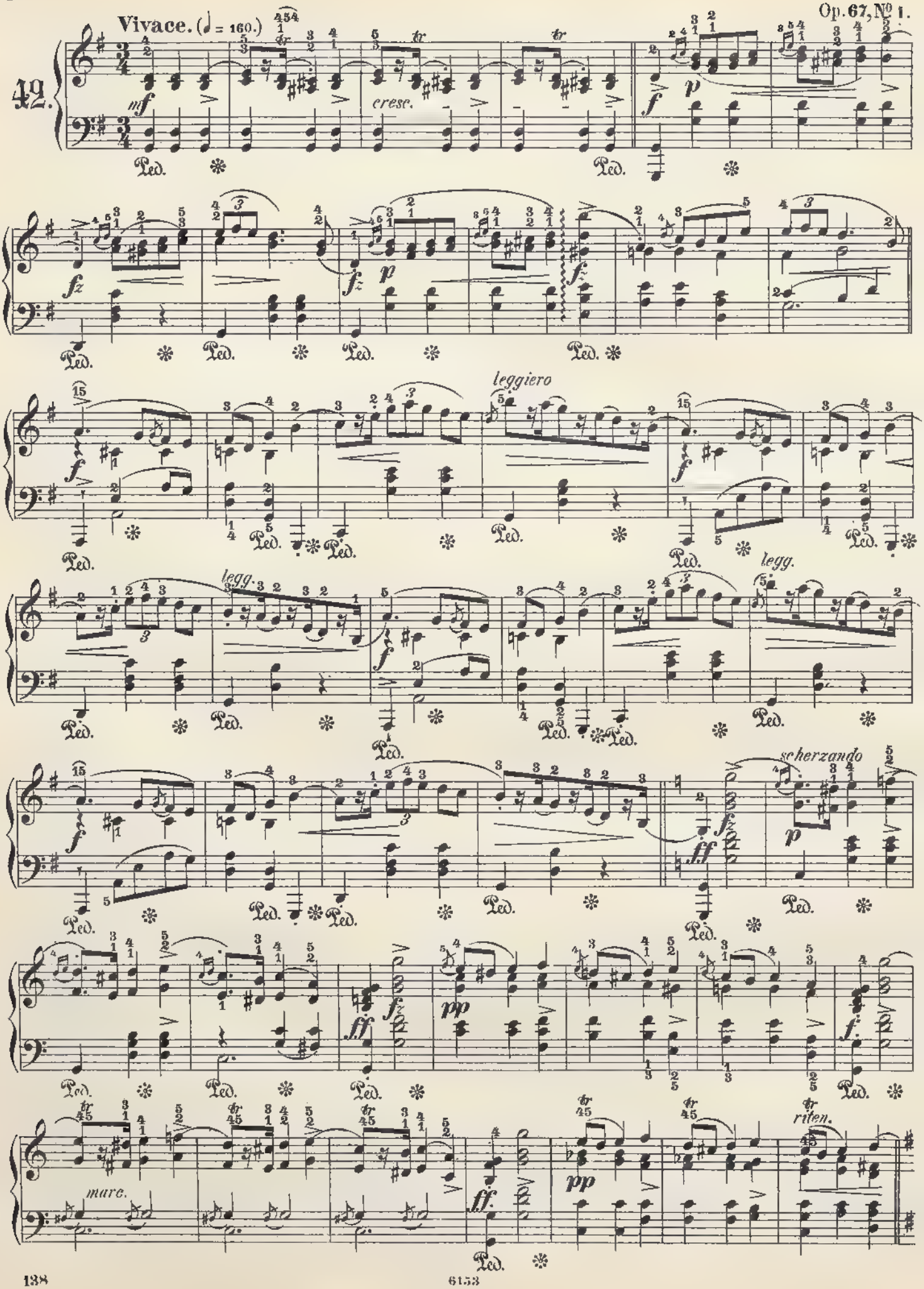

Op. 63. No 2.

40.




a tempo
cresc.
f
Allegretto.
Op. 63, No. 3.
41.
p
mf
cresc.
f


dimin.
p
sotto voce
cresc.
ten.
poco f
p
cresc.
f
p
r.H.
l.H.
f


Vivace. (♩ = 160.)
42.
mf
cresc.
f
p
fz
leggiero
legg.
scherzando
ff
pp
marc.
riten.

*a tempo*

*leggiero*

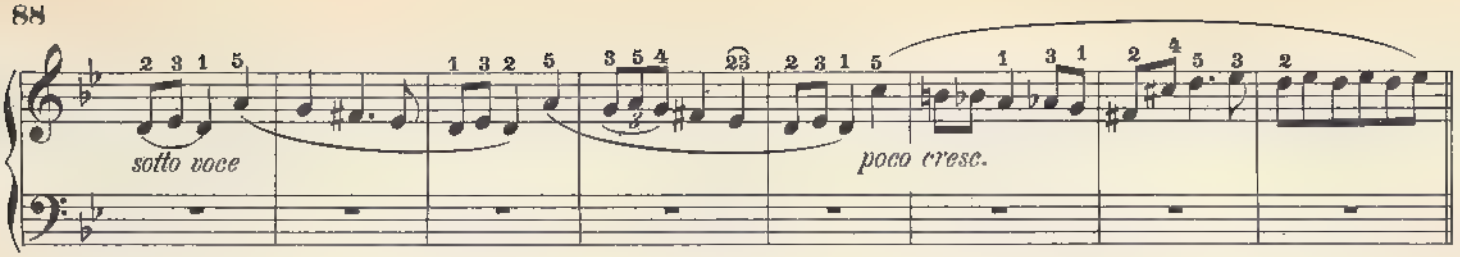
*cresc.*

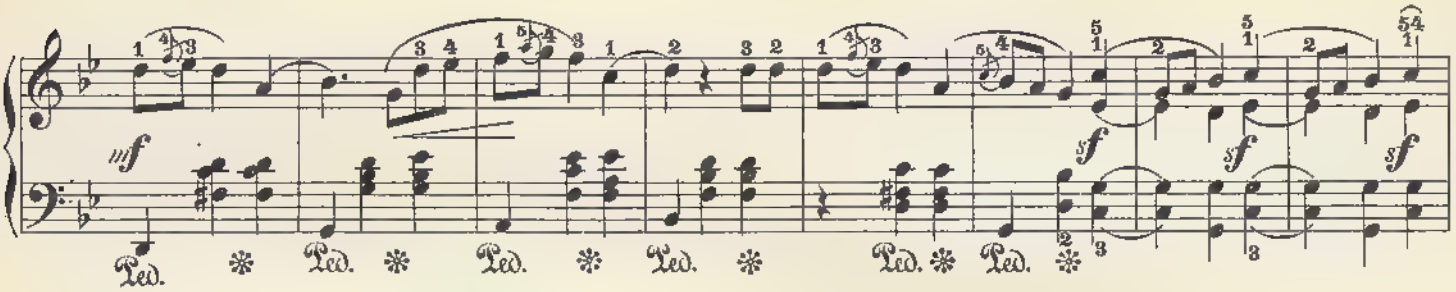
Op. 67, N° 2.

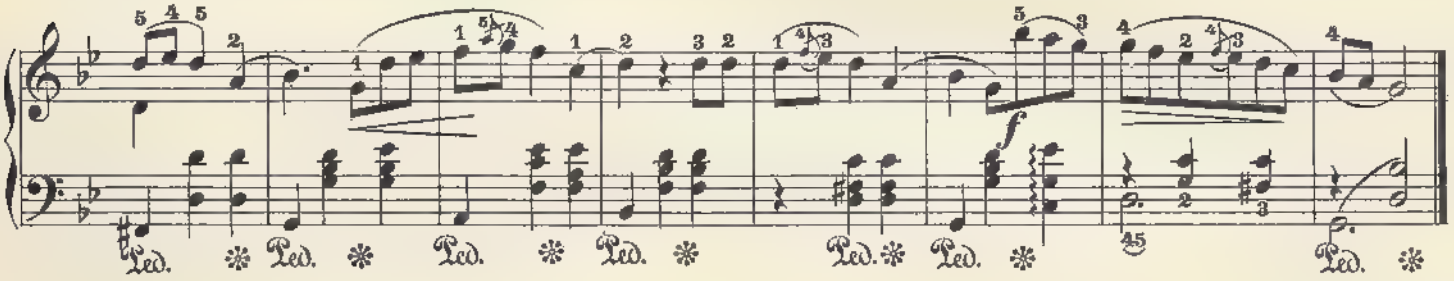
**Cantabile.** (♩ = 144.)

**43.**

*e legg.*

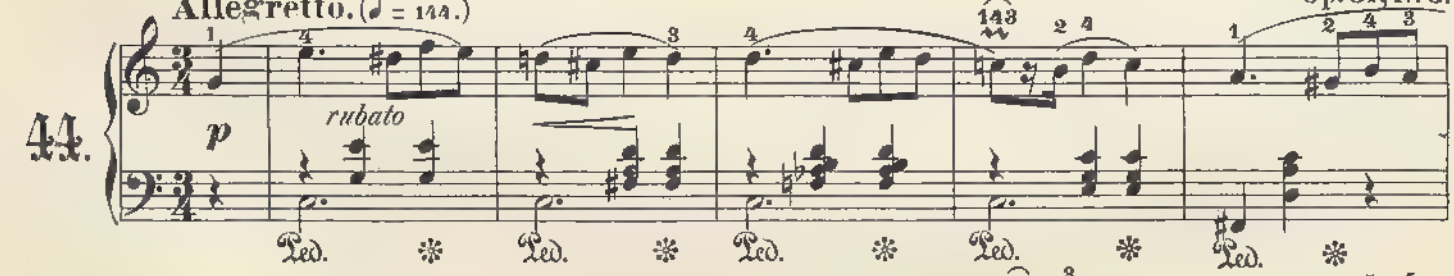


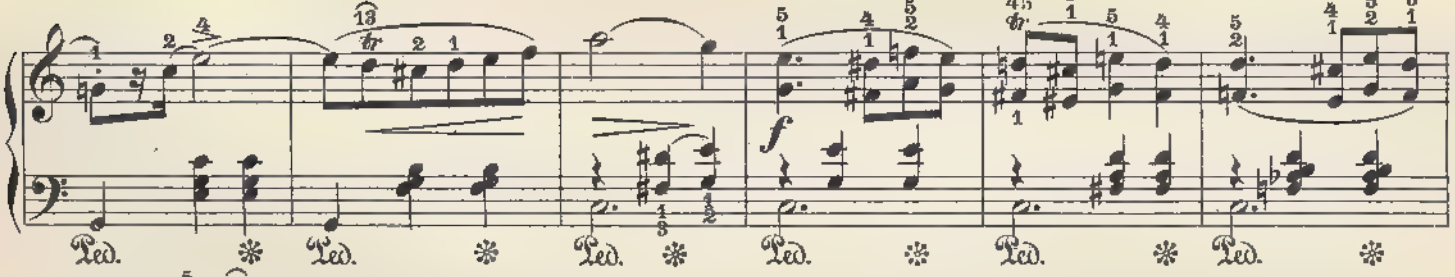



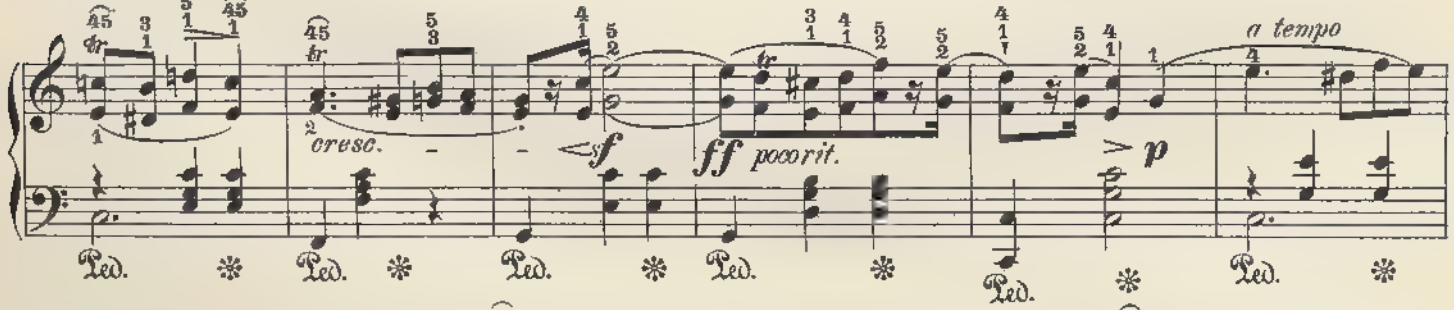



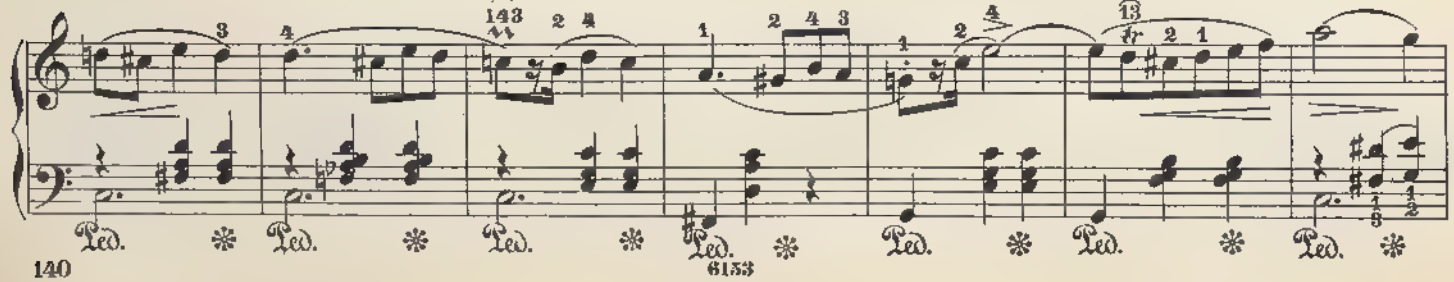

Op. 67, No. 3.

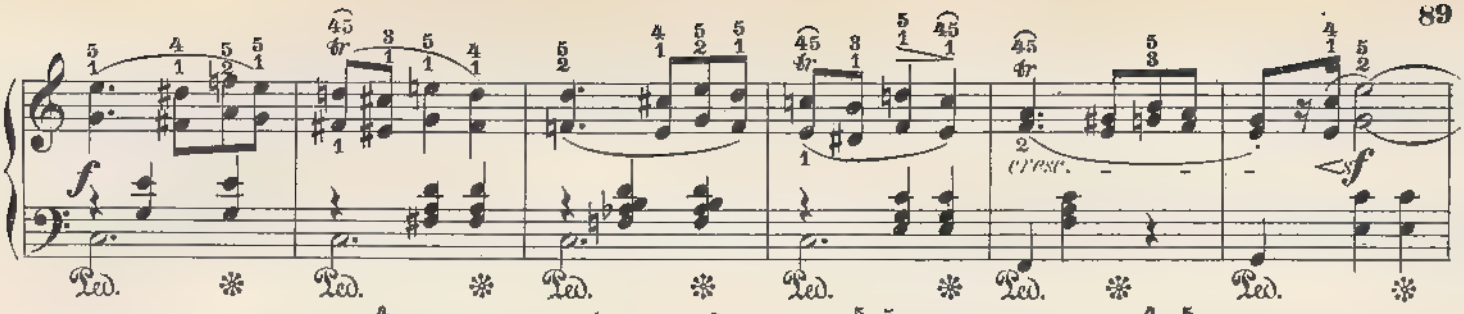
44. **Allegretto.** (♩ = 144.)

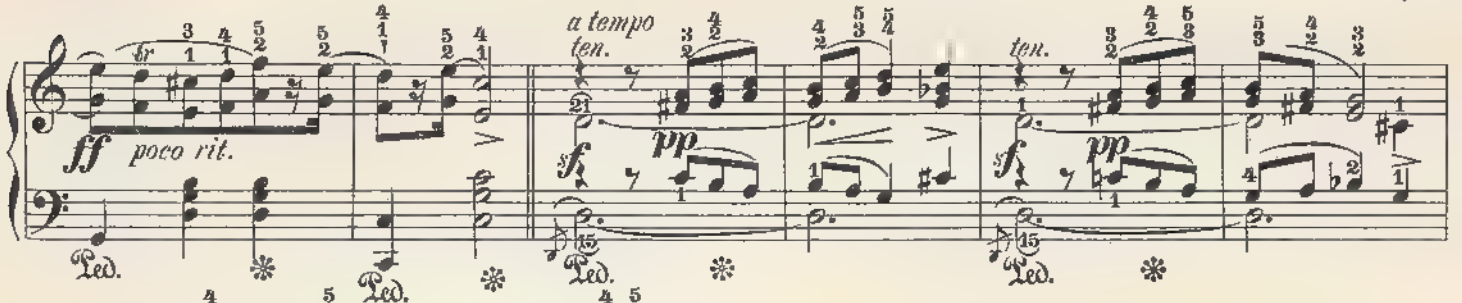


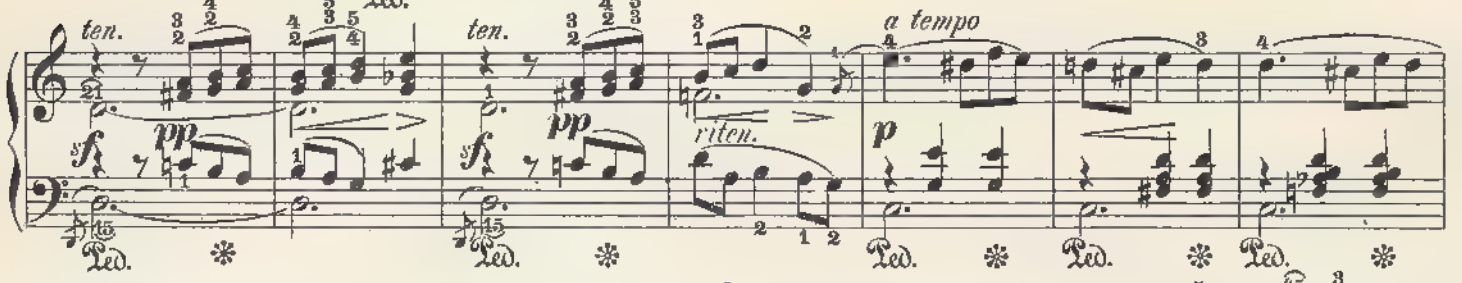



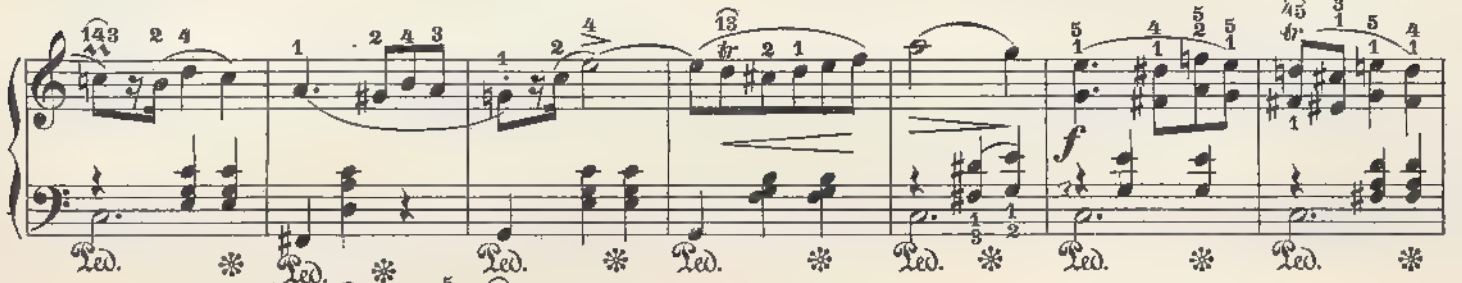



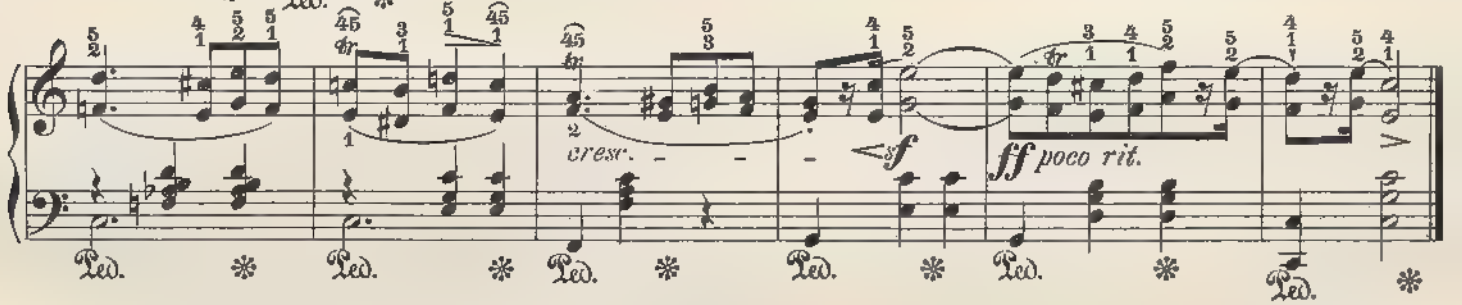





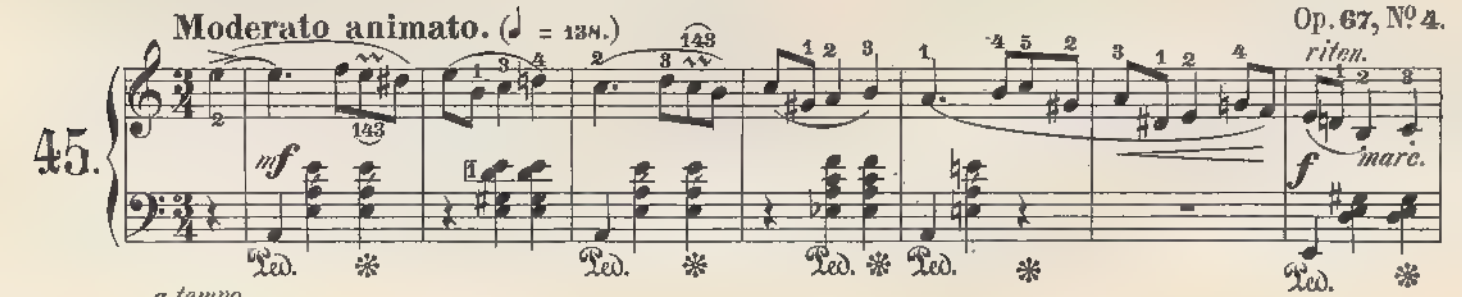



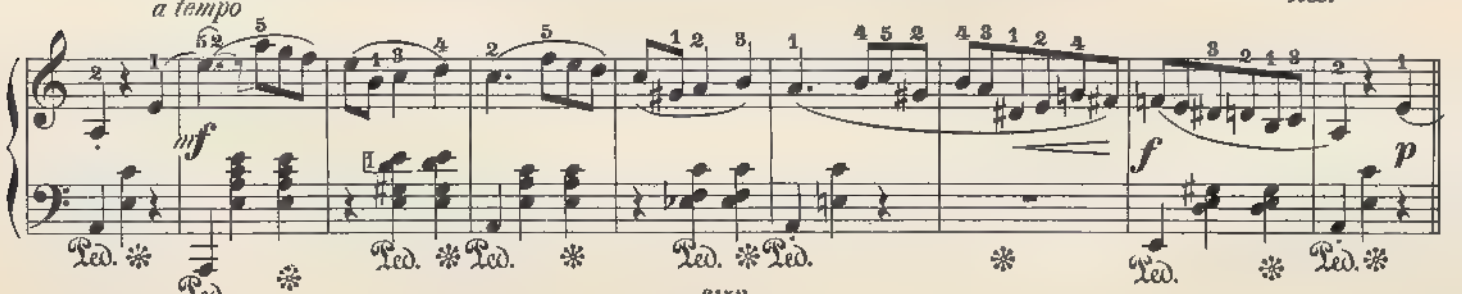



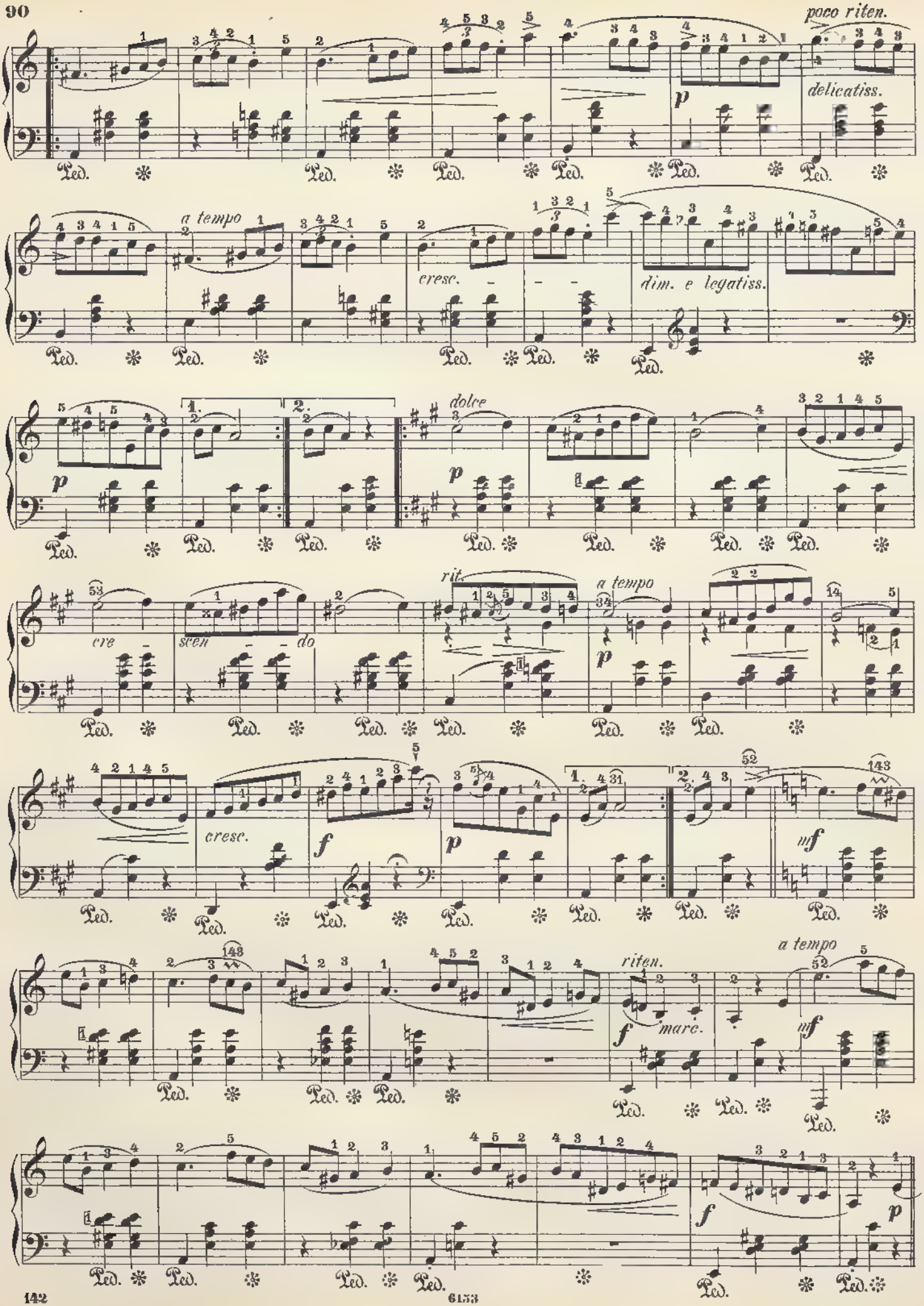

**Moderato animato.** (♩ = 138.)

Op. 67, № 4.

45.




poco riten.
delicatiss.
a tempo
cresc.
dim. e legatiss.
dolce
rit.
a tempo
cre
scen
do
cresc.
riten.
mare.
a tempo

poco riten.

delicatiss.

a tempo

cresc.

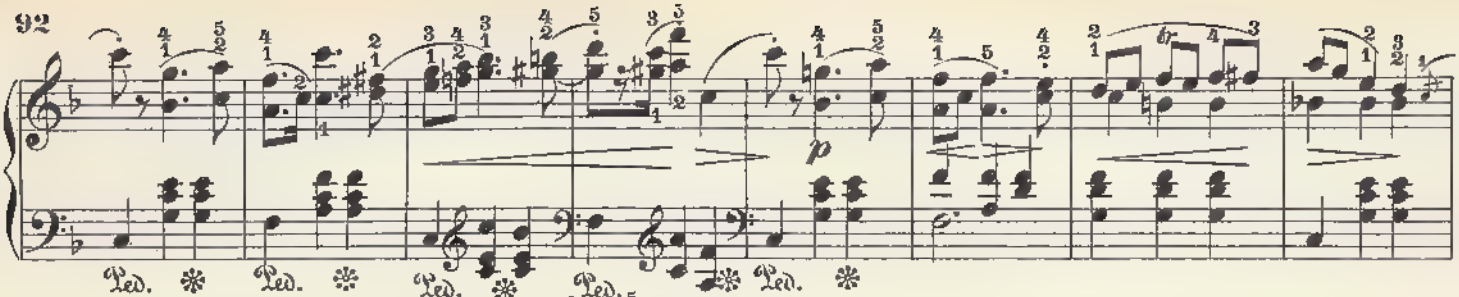
dim. e legatiss.

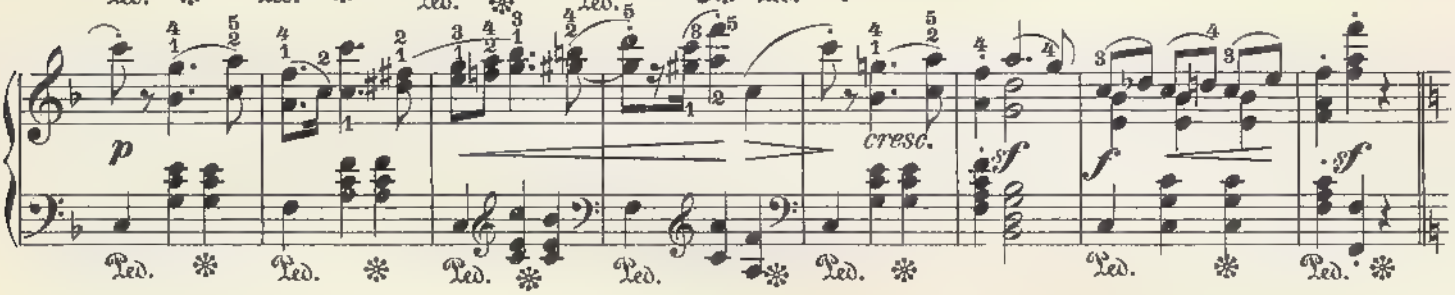
Vivace. (♩ = 168)

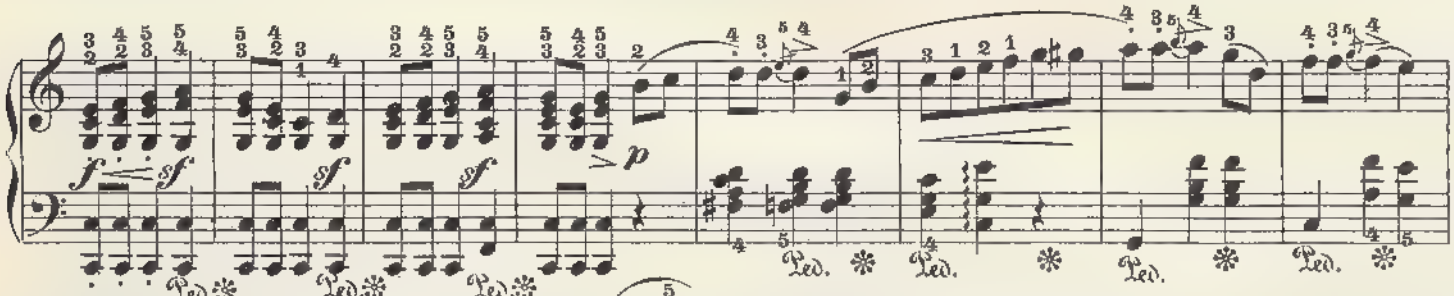
Op. 68, №1.

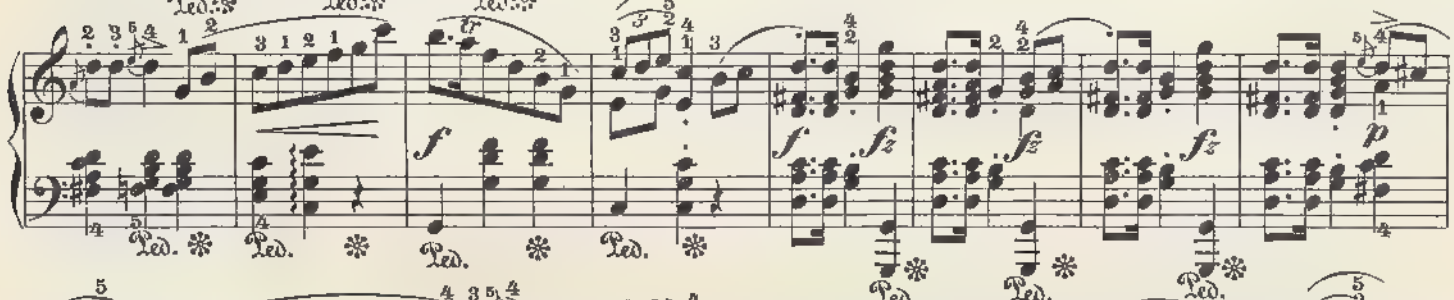
46.

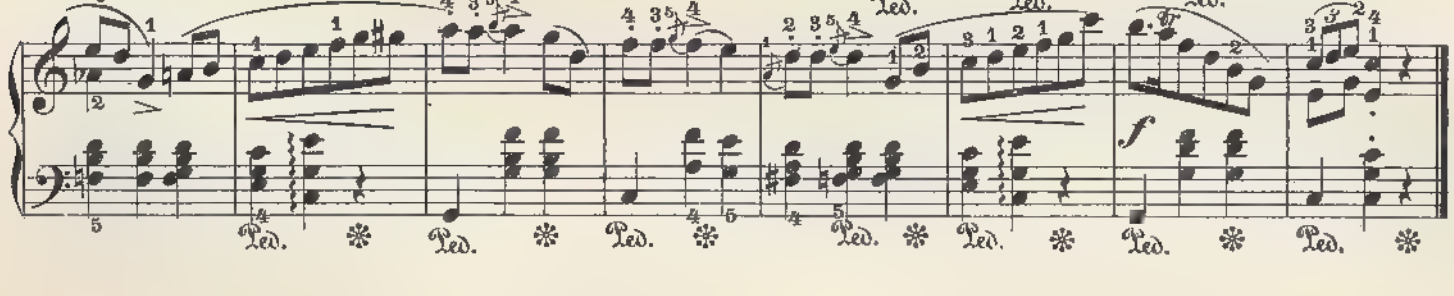
più





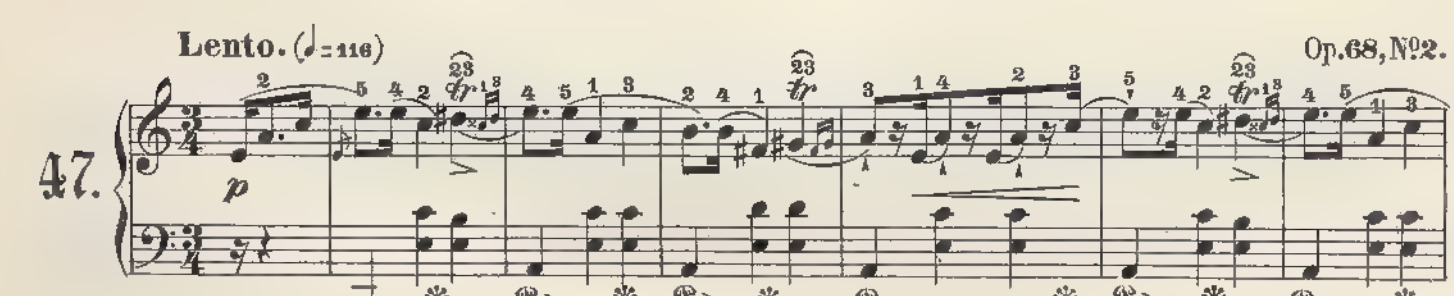


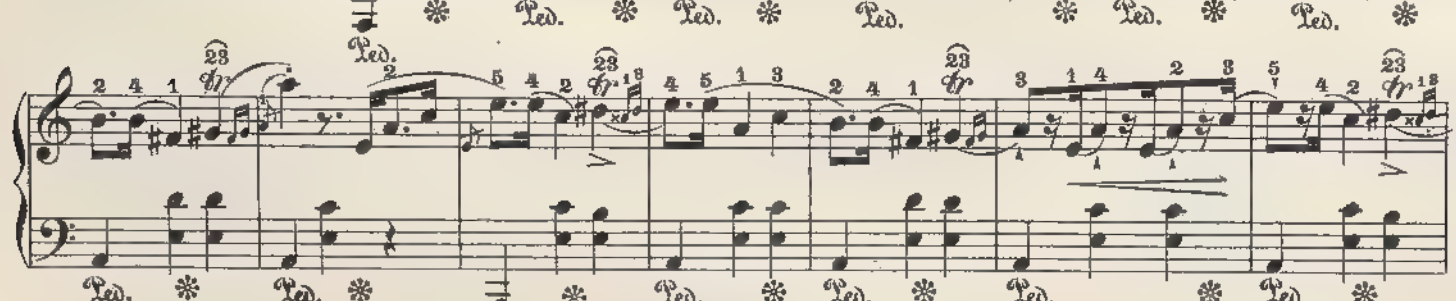


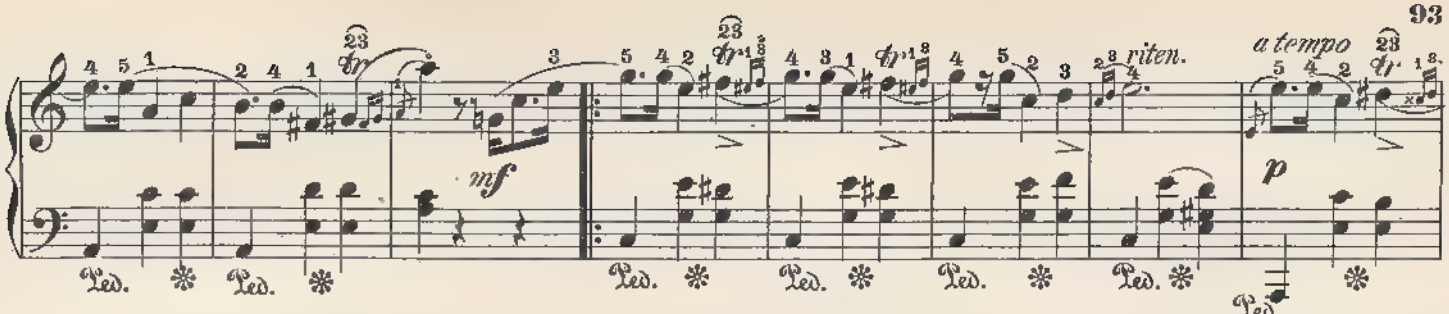
Lento. (♩= 116)

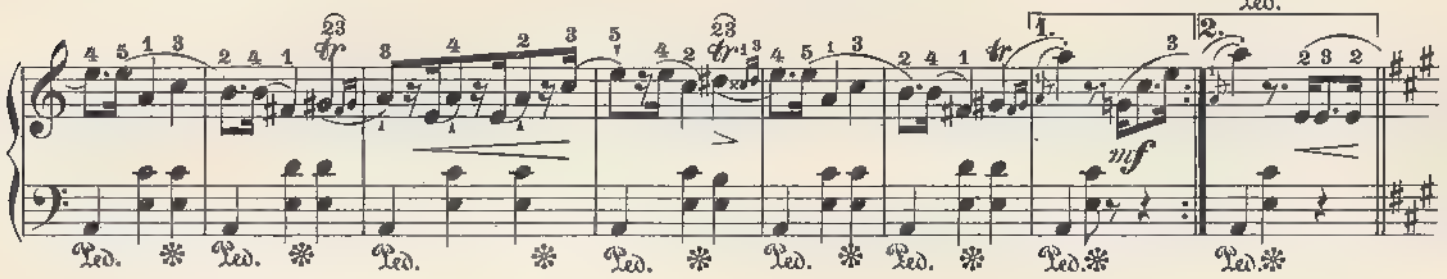
Op. 68, No 2.

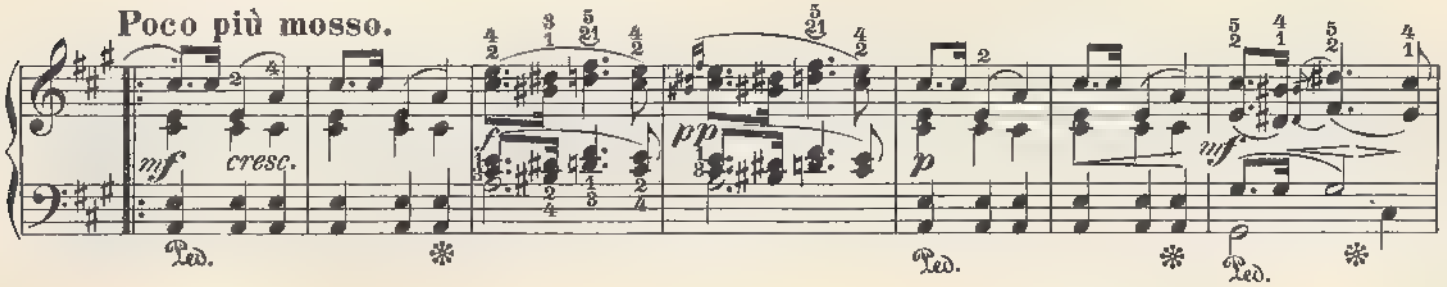
47.

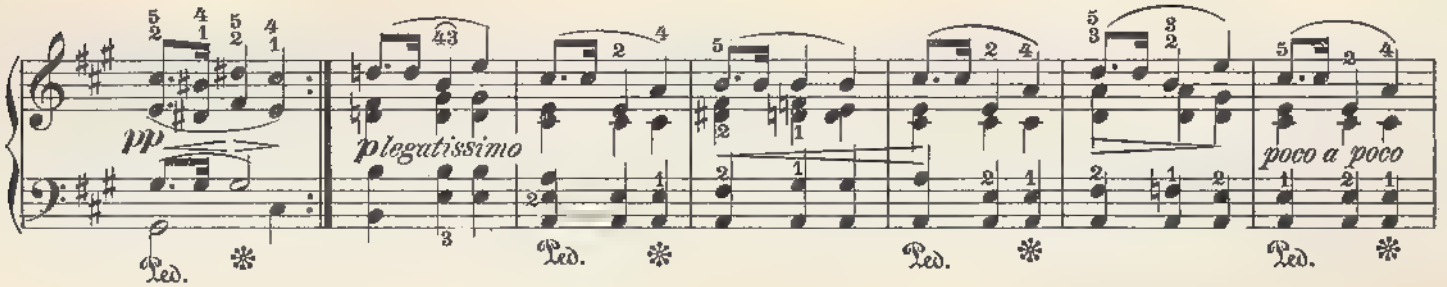


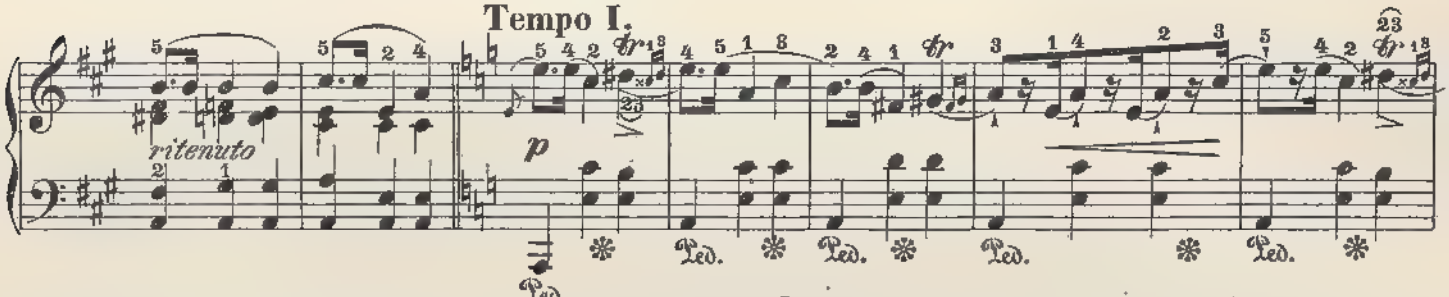


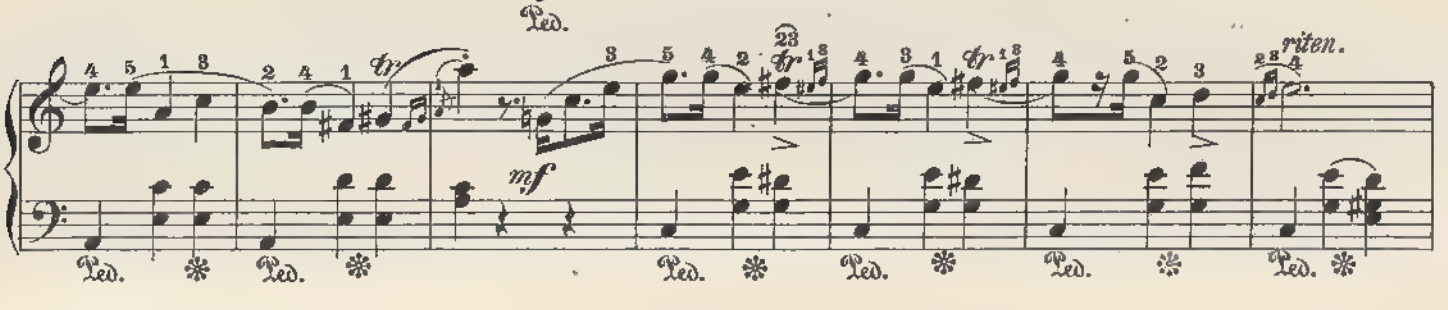

riten.
a tempo
mf
p

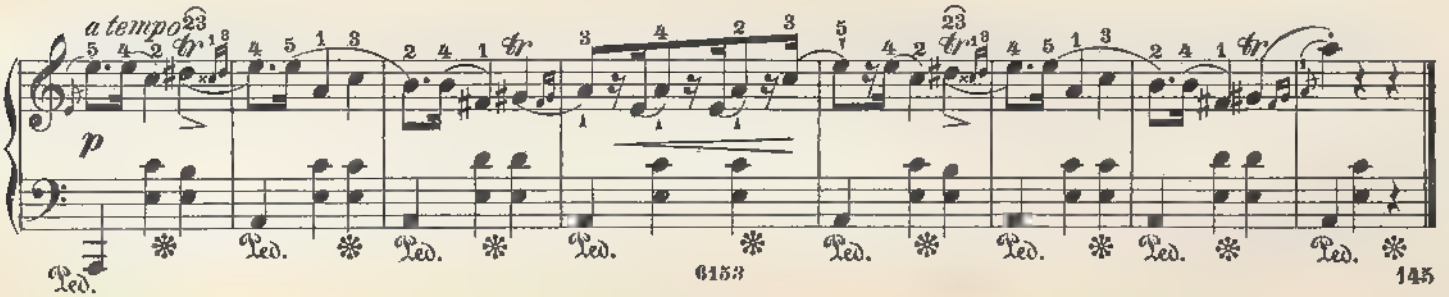

1.
2.
mf


Poco più mosso.
mf
cresc.
pp
p
mf


pp
plegatissimo
poco a poco


Tempo I.
ritenuto
p


riten.
mf


a tempo
p

Allegro, ma non troppo. (♩=132.)

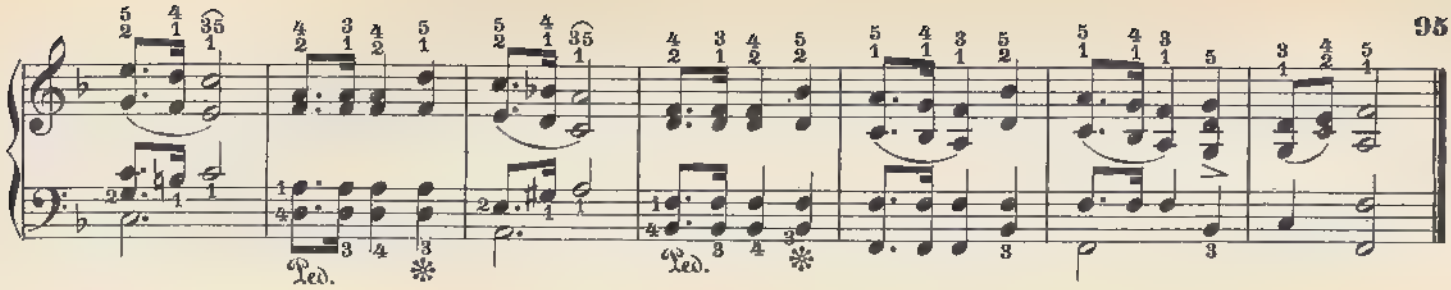
Op. 68, № 3.

48.

Poco più vivo.

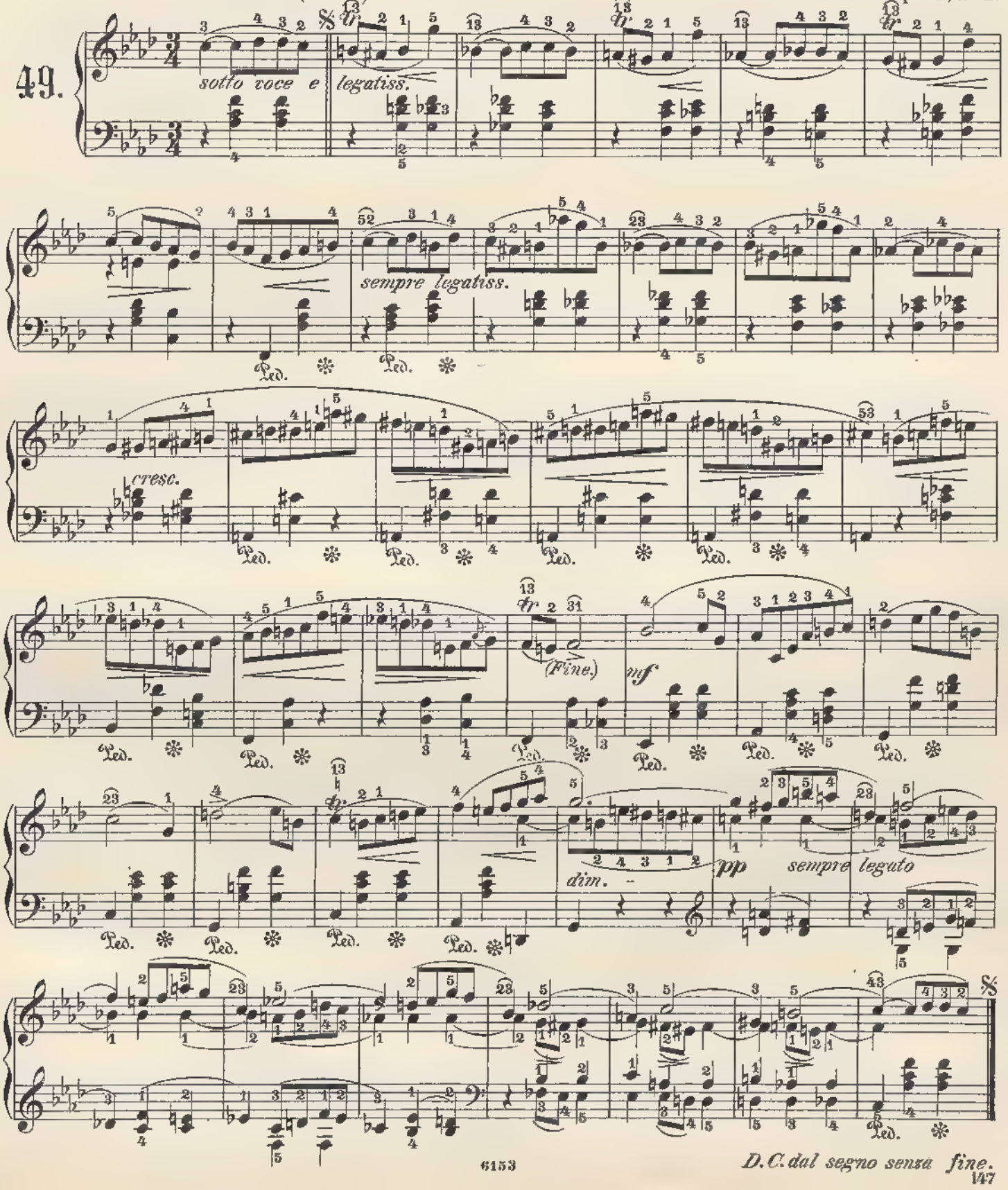
Tempo I.

riten.



**Andantino.** (♩=126.) Op. 68, Nº 4.

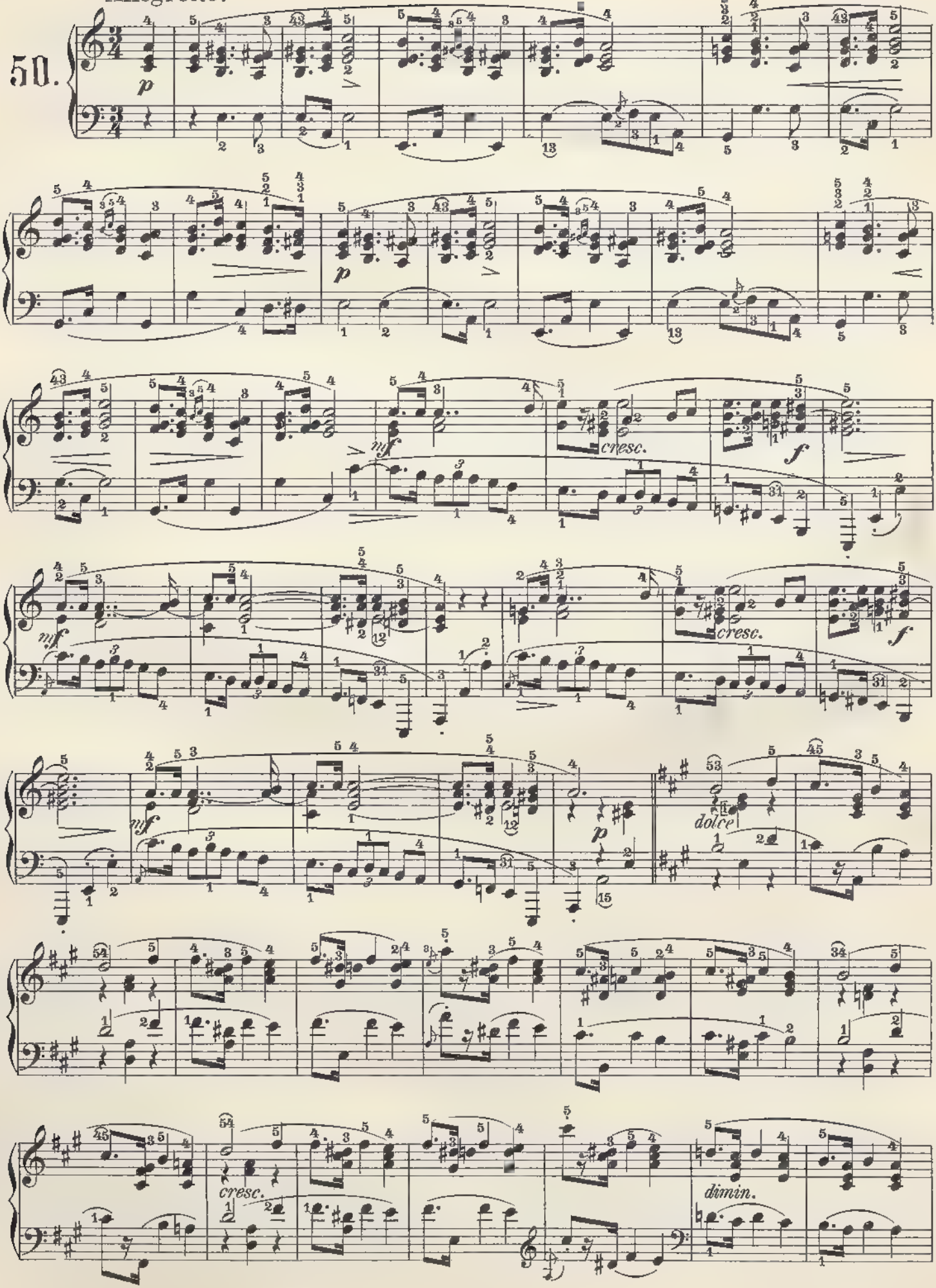
49.

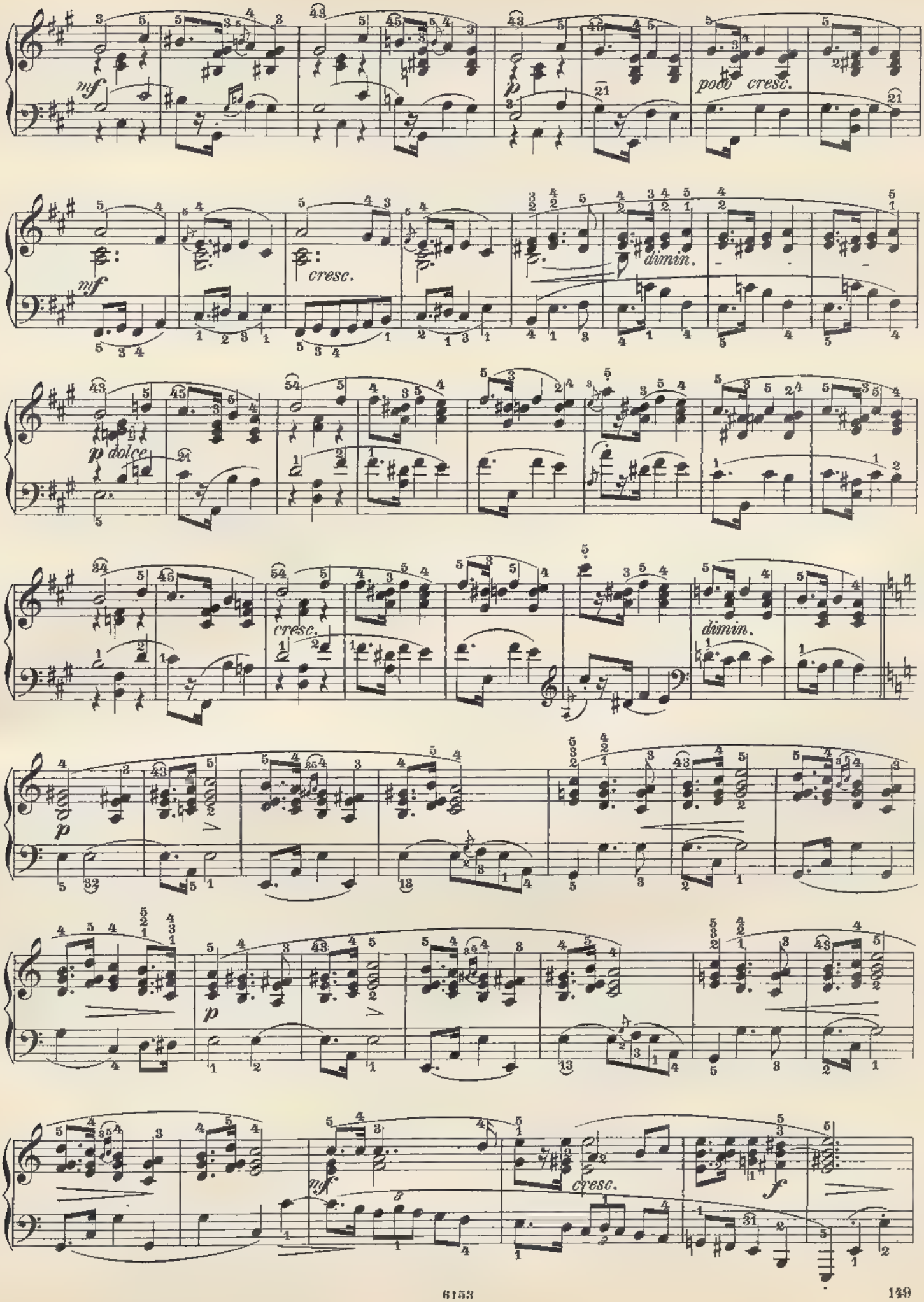


## Allegretto.

*Oeuvre posthume.*

50.




mf
poco cresc.
cresc.
dimin.
p dolce
cresc.
dimin.
p
p
mf
cresc.
f

mf cresc.

f mf

Op. posth.
(ded. à Emile Gaillard)

## 51. Allegretto.

p

più f

Ped. ✻

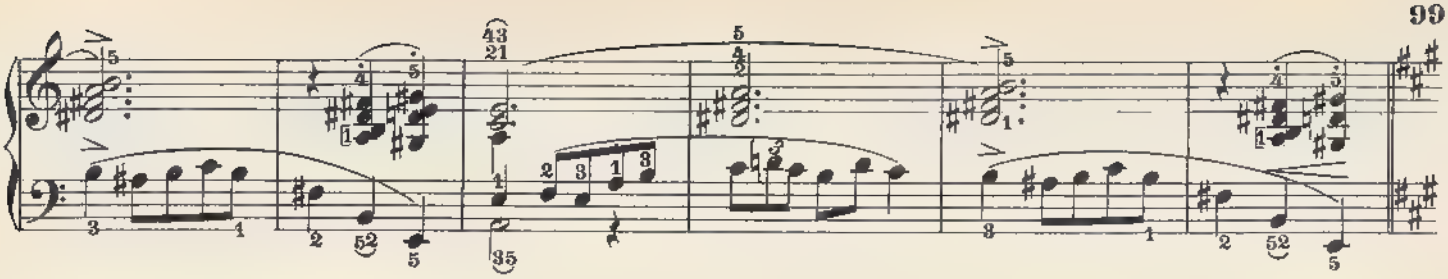
p

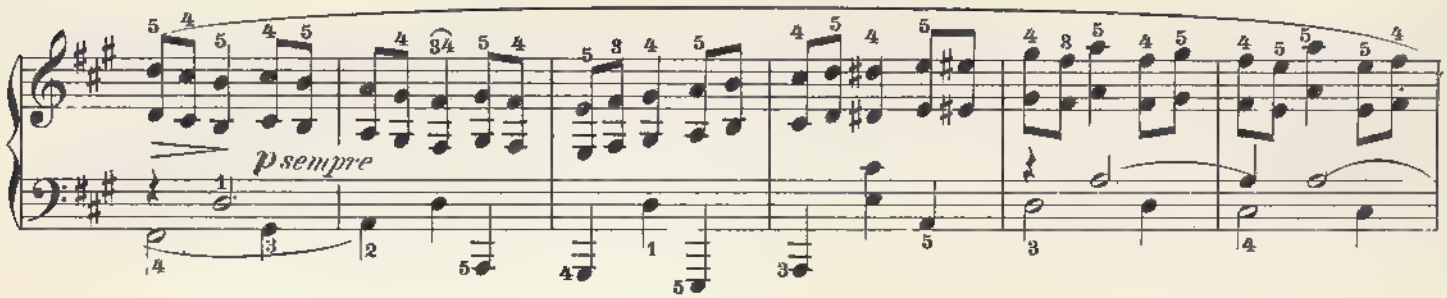
più f

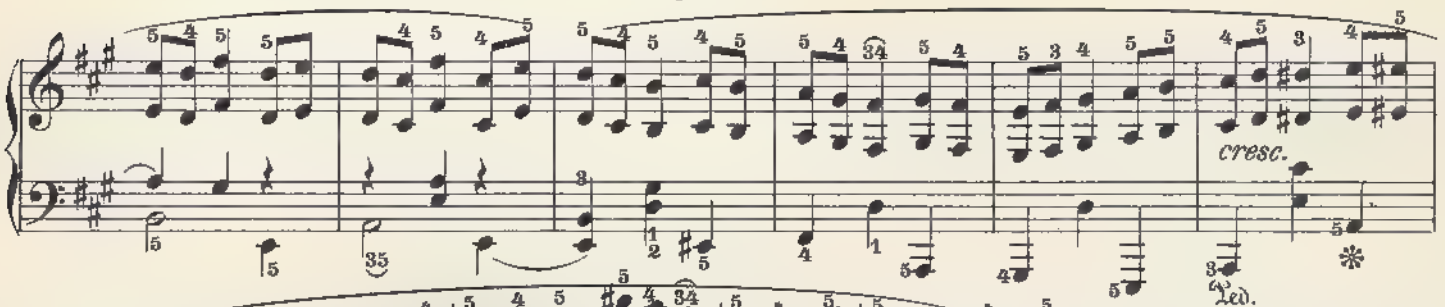
Ped. ✻

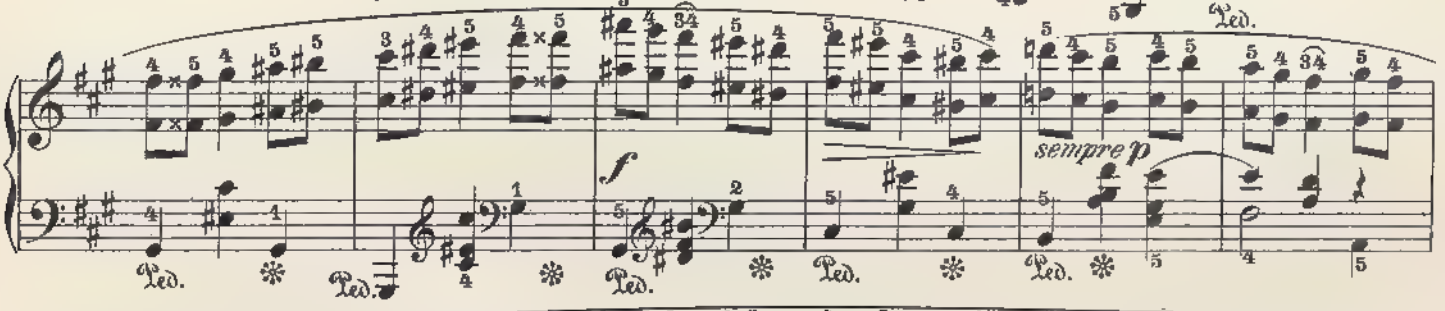
Ped. ✻

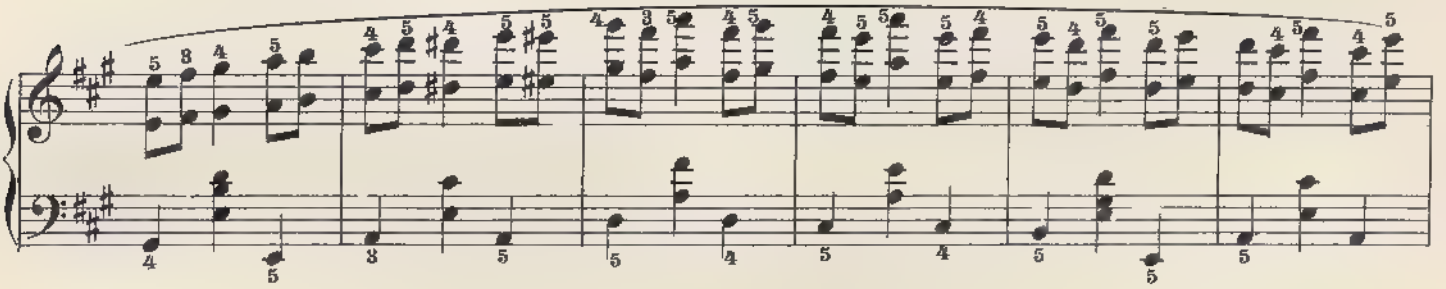
p

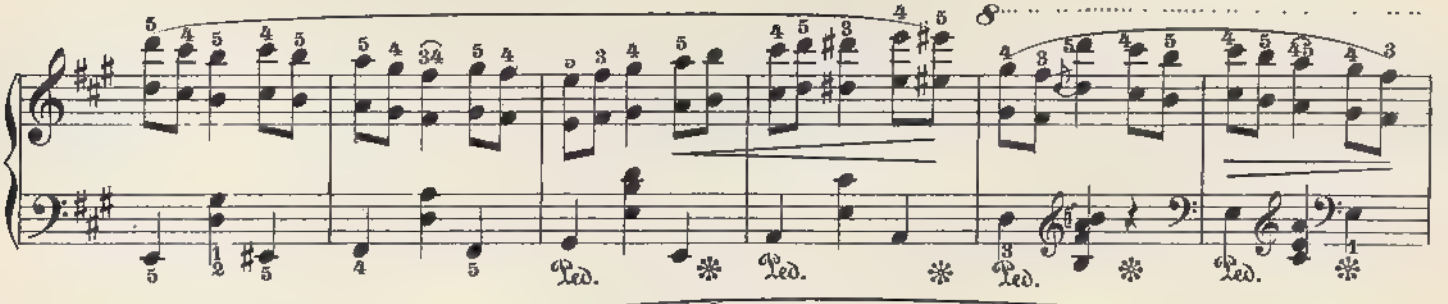


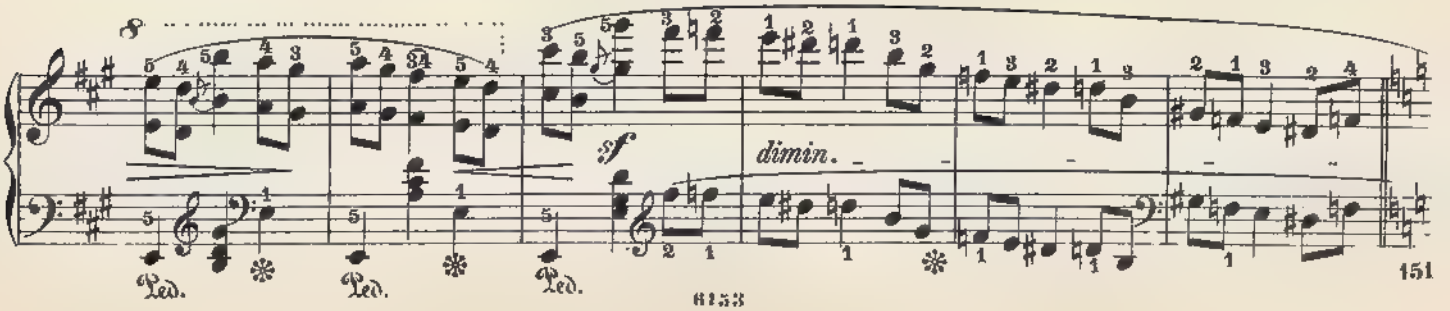

p sempre

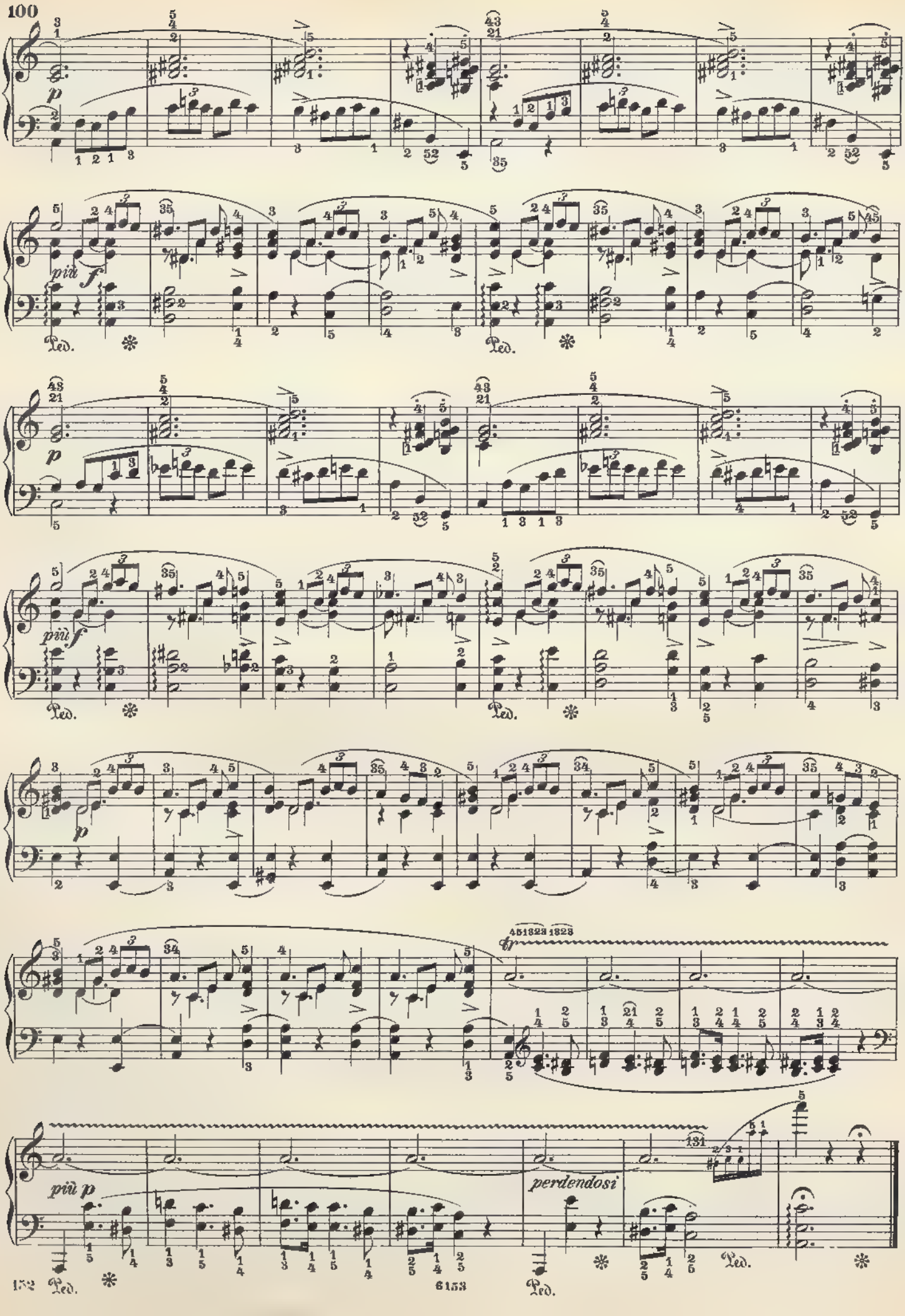

cresc.
Ped.


f
sempre p
Ped.




Ped.


sf
dimin.
Ped.

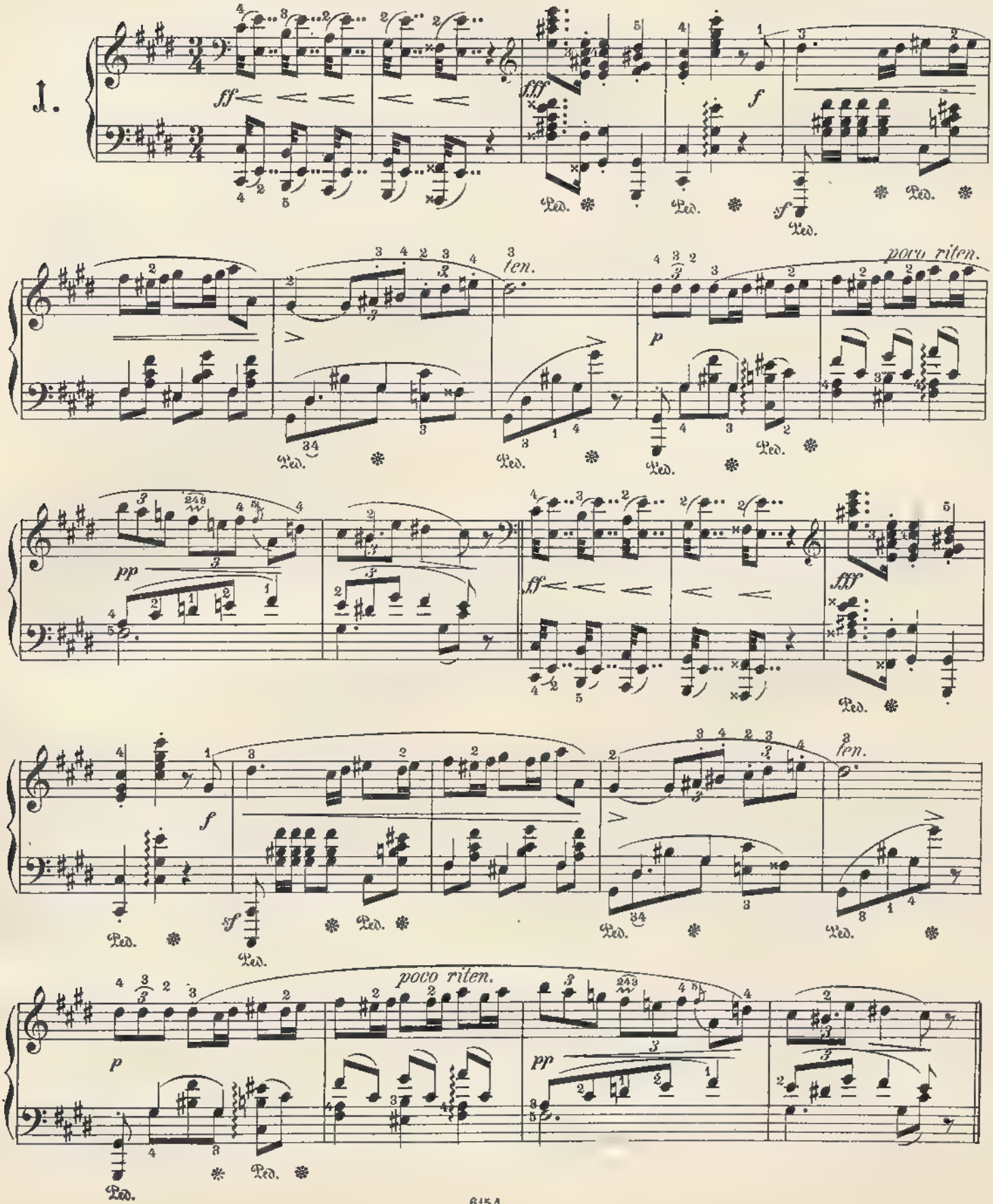

p
più f
Ped.
p
più f
Ped.
p
tr
più p
perdendosi
Ped.

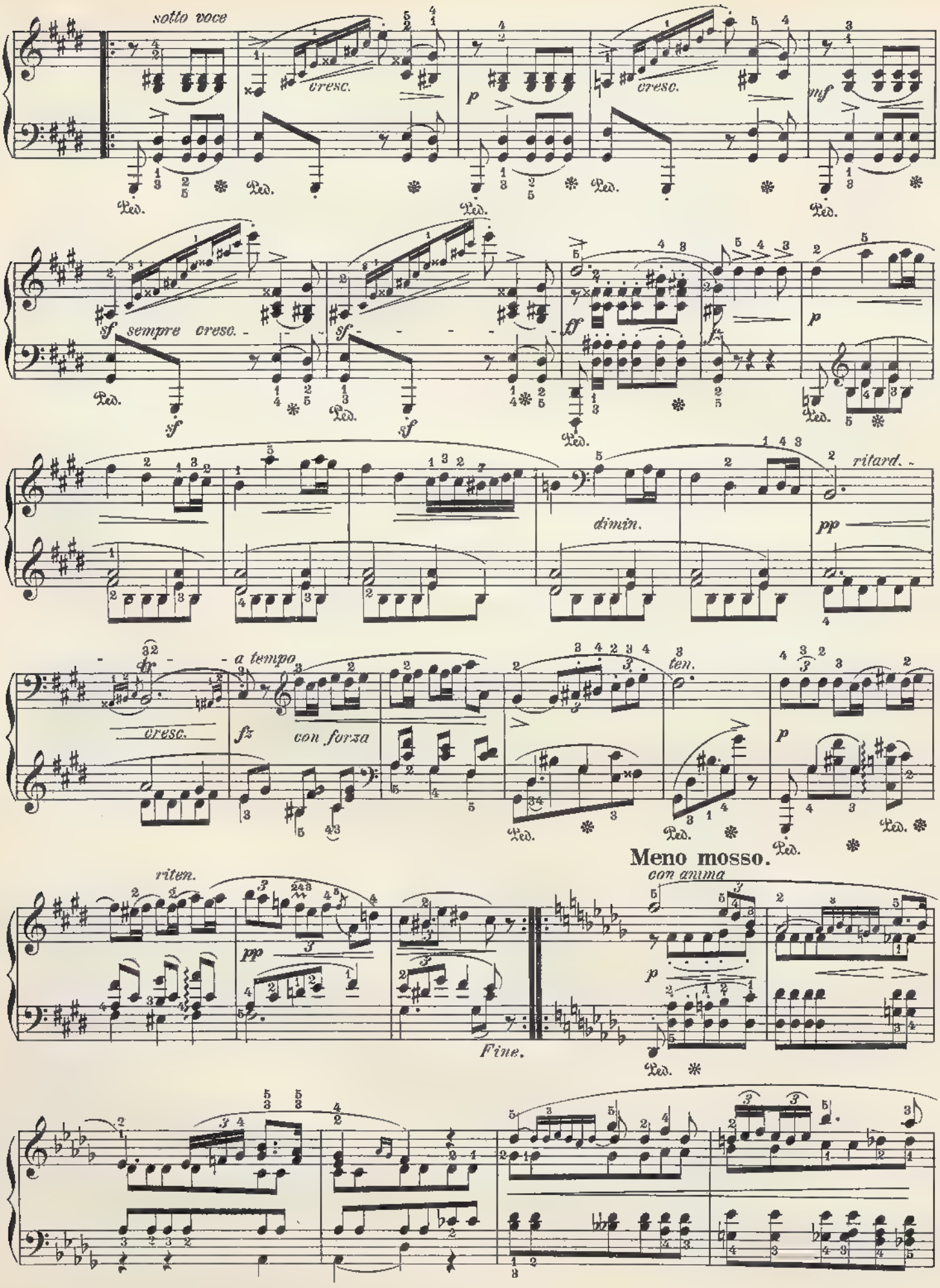
# Polonaises.

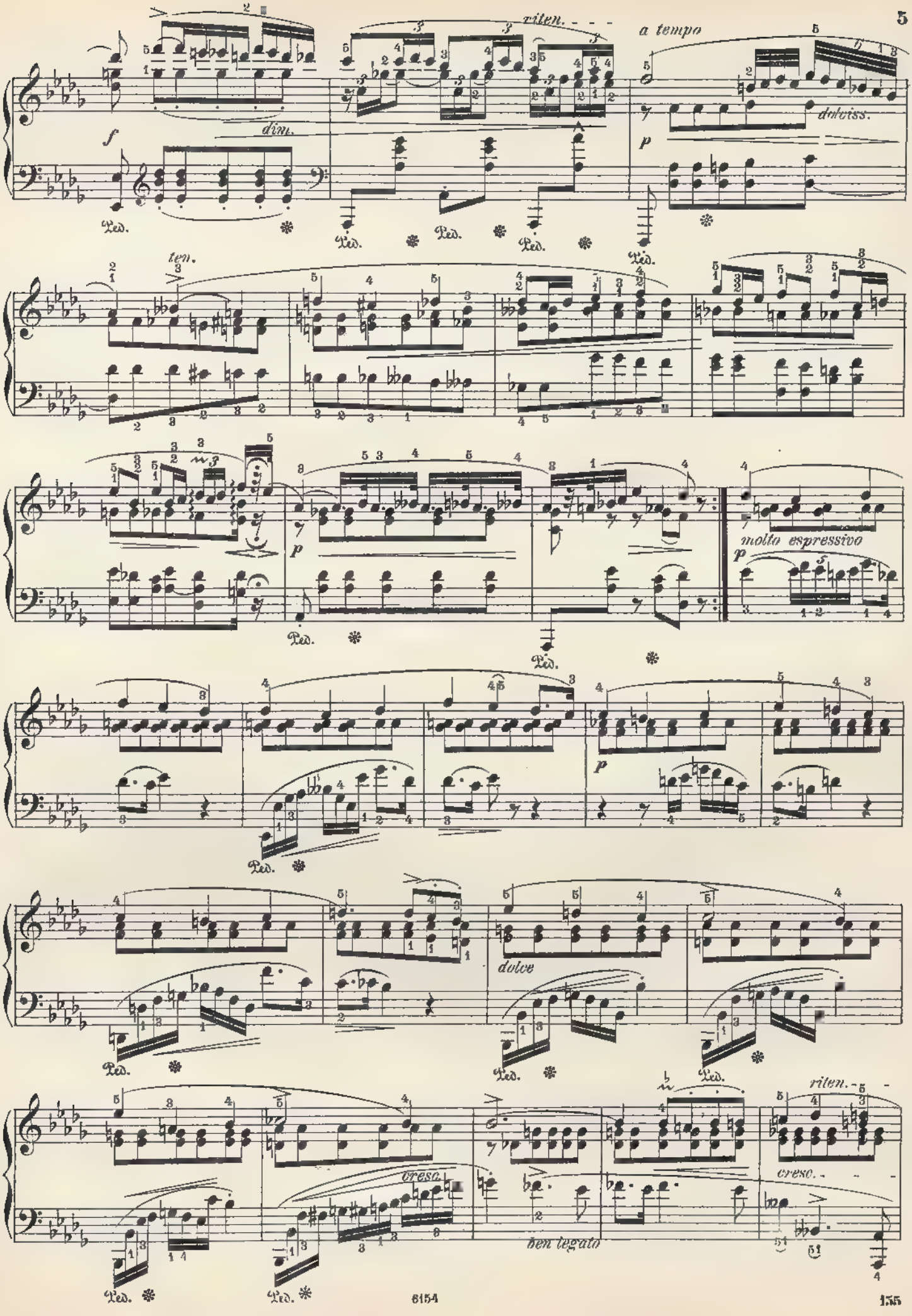
## Allegro appassionato.

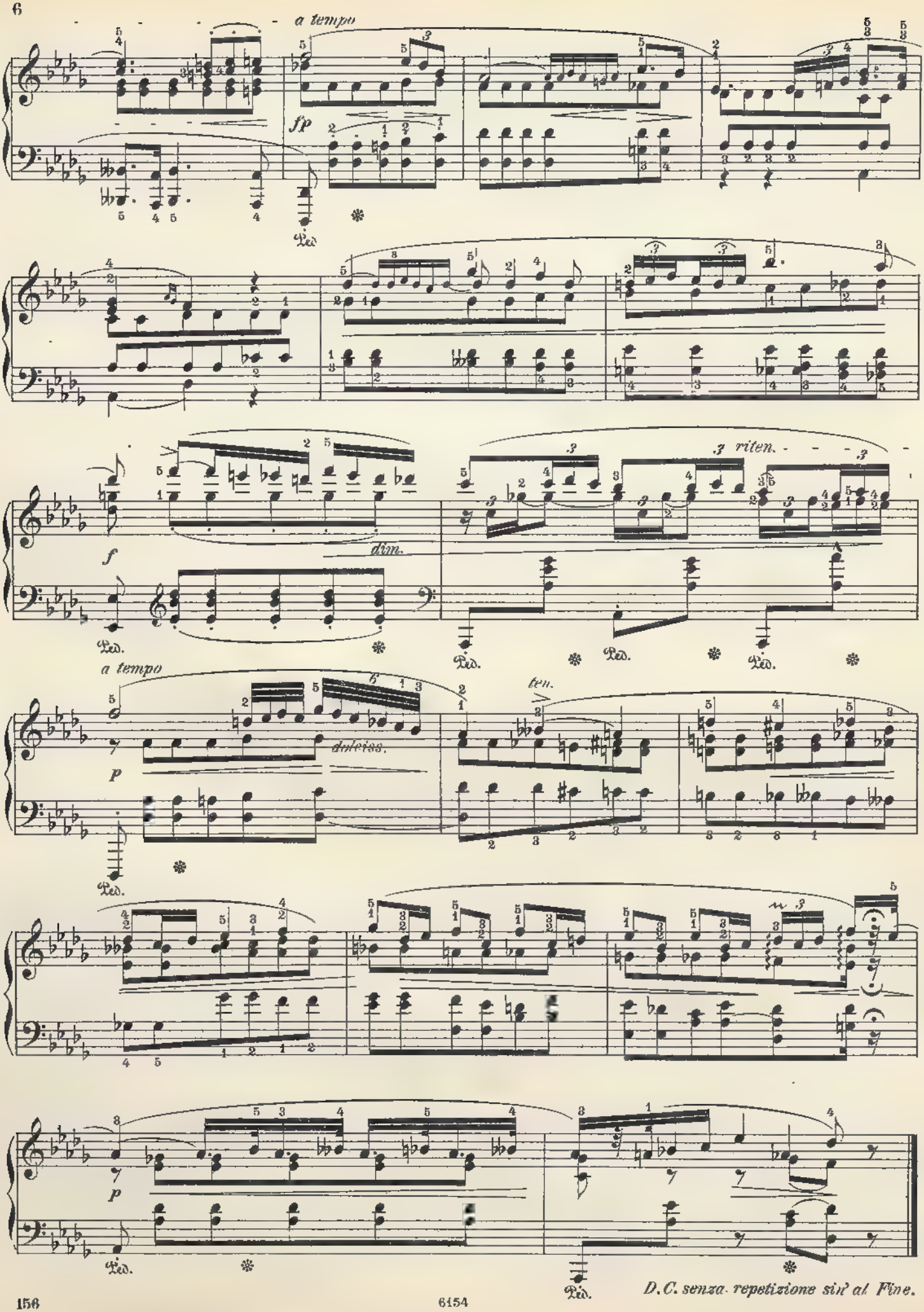
Chopin, Op. 26. Nº 1.

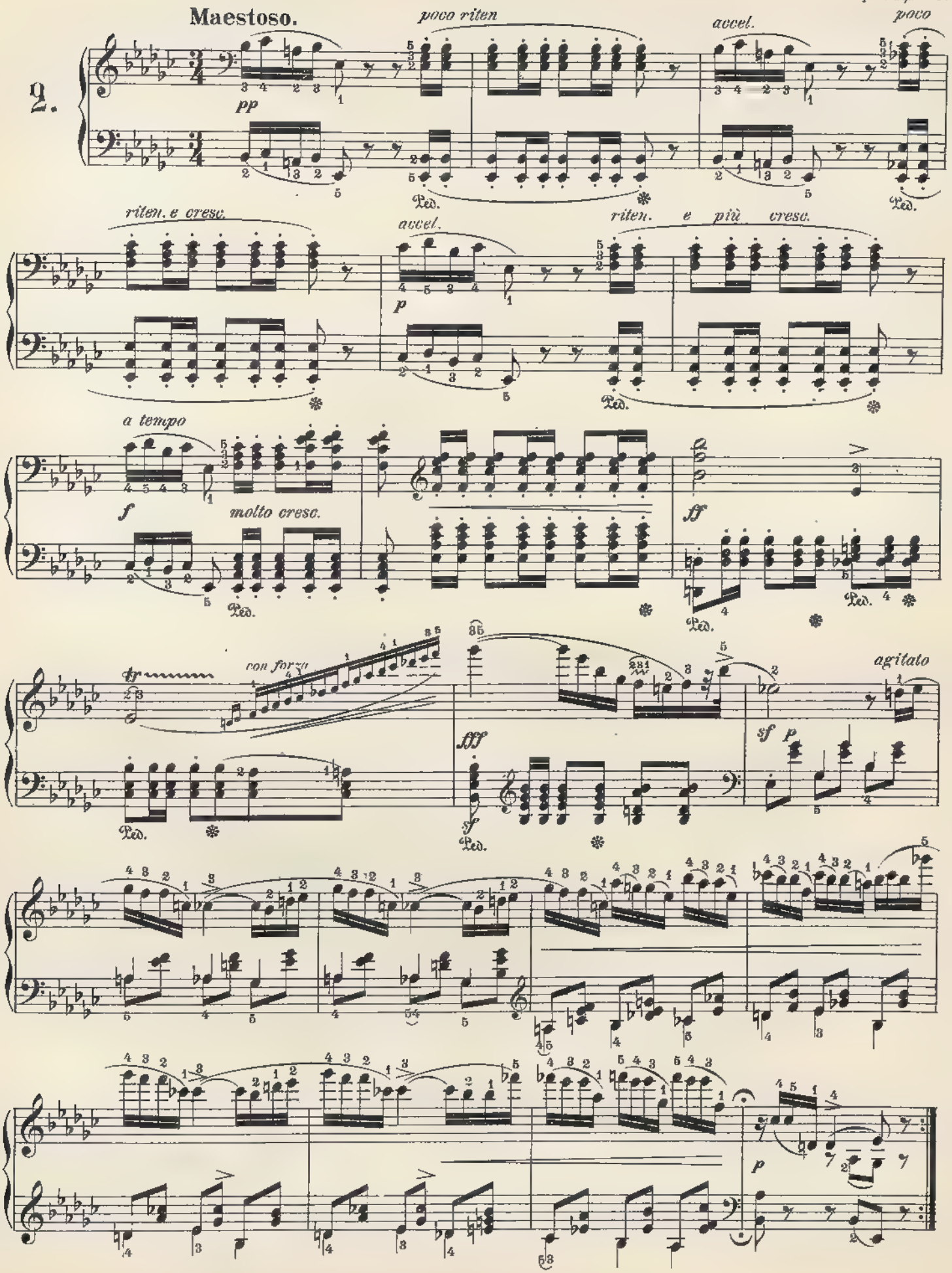
1.

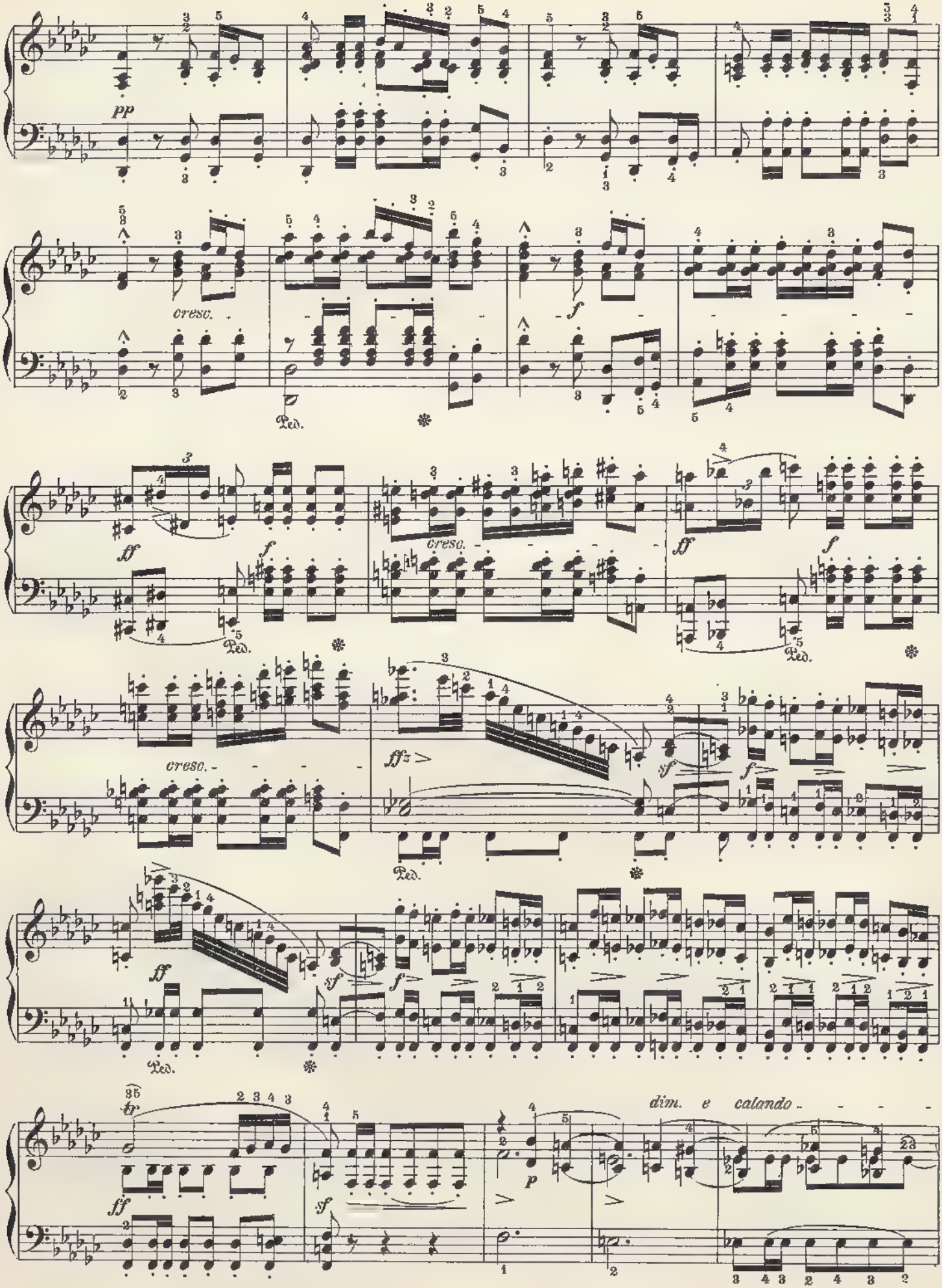


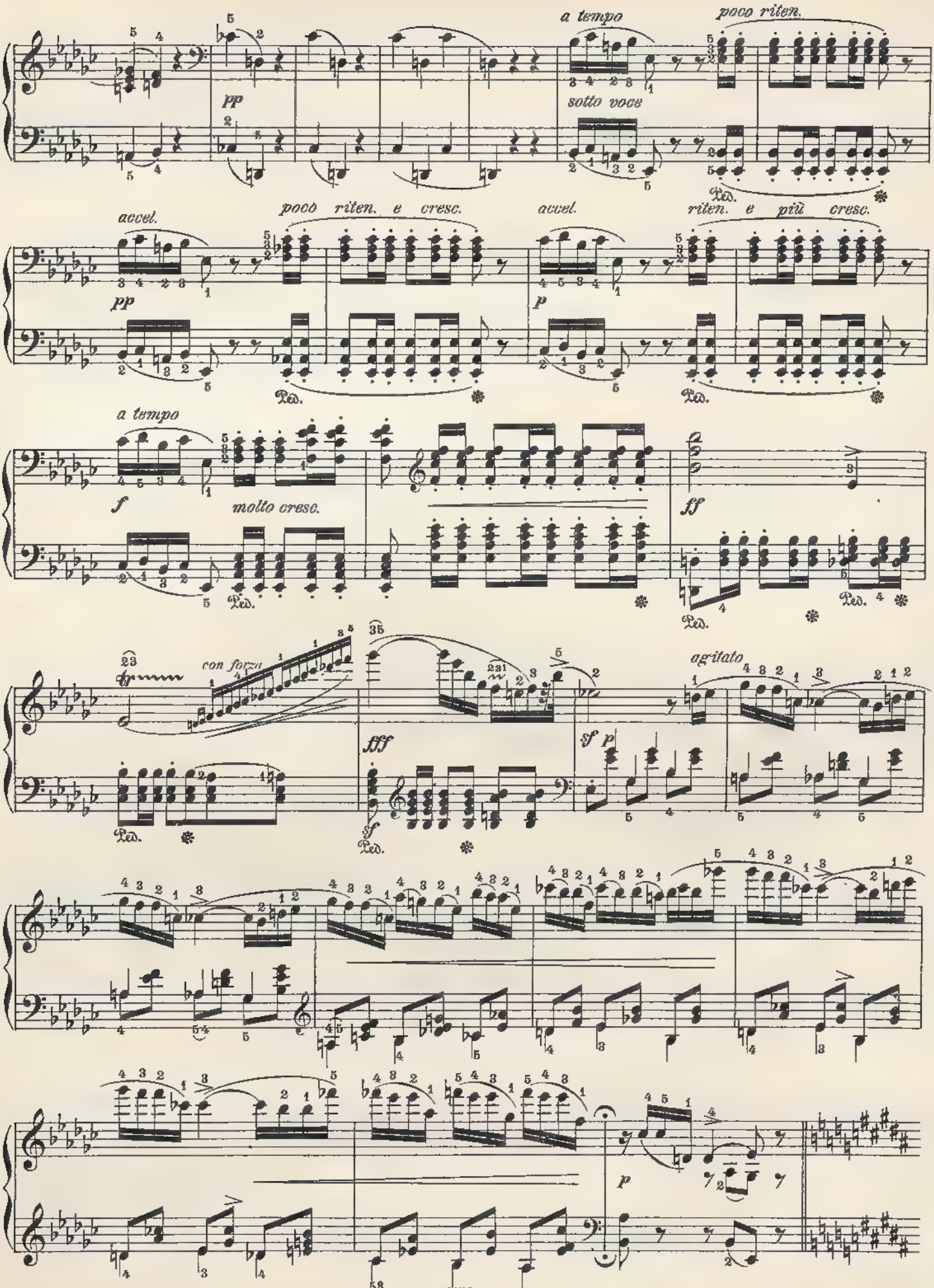

sotto voce
cresc.
p
cresc.
mf
sempre cresc.
sf
ff
dimin.
ritard.
pp
a tempo
cresc.
fz
con forza
ten.
Meno mosso.
con anima
riten.
pp
Fine.

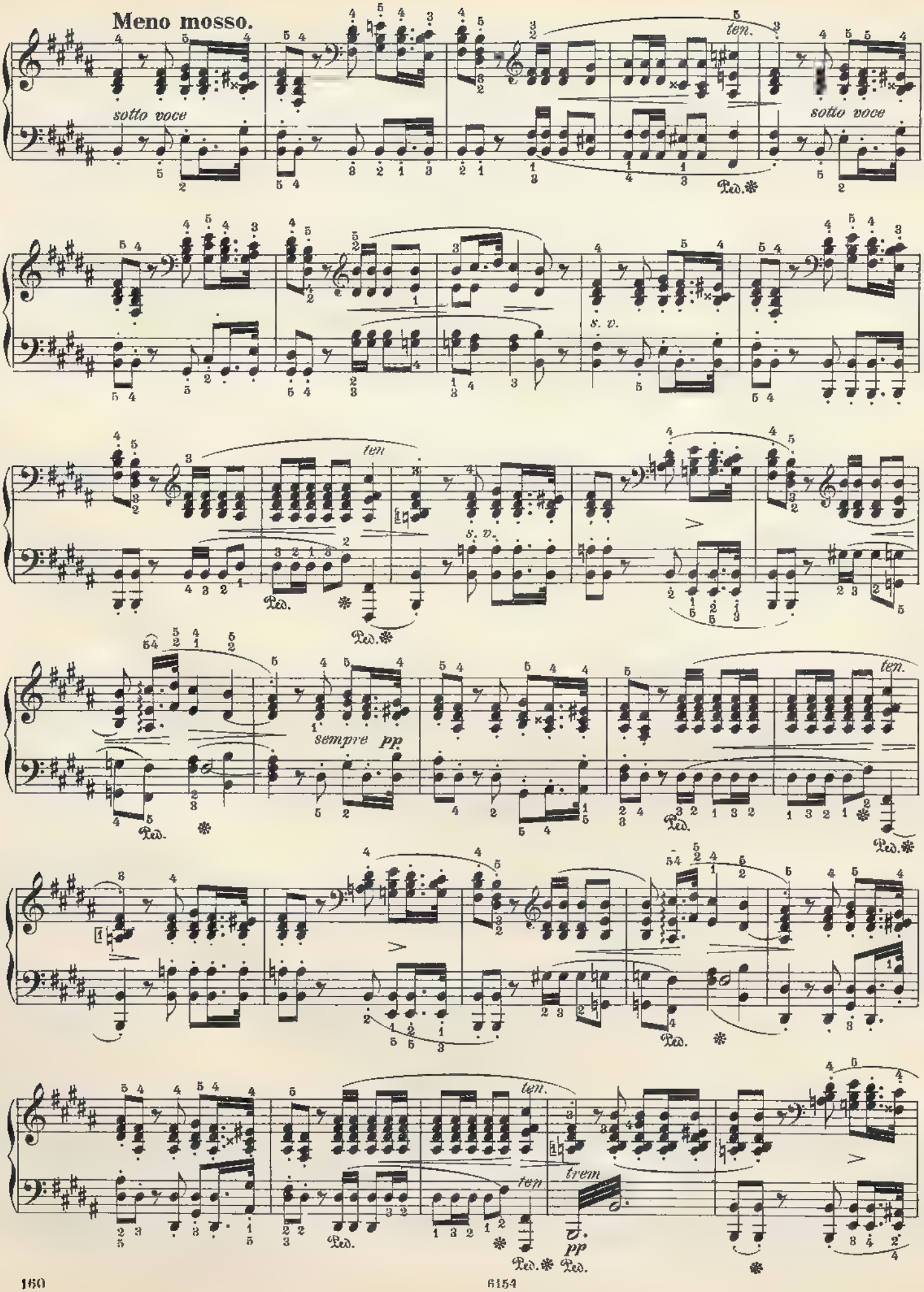

f
dim.
ritten.
a tempo
dolciss.
p
ten.
molto espressivo
dolce
cresc.
ben legato
riten.

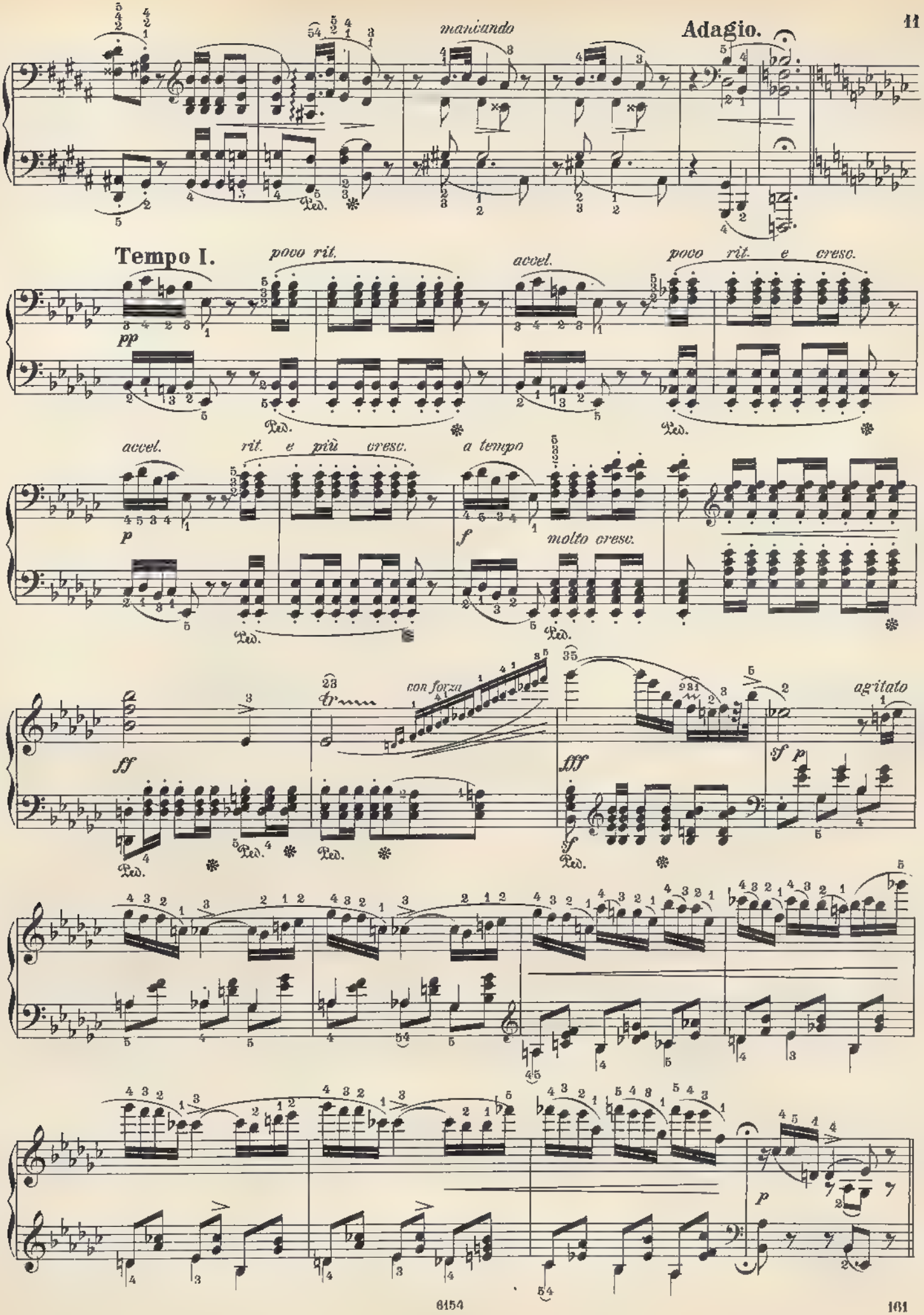

a tempo
fp
Ped.
f
dim.
riten.
a tempo
dolciss.
ten.
p
D.C. senza repetizione sin' al Fine.

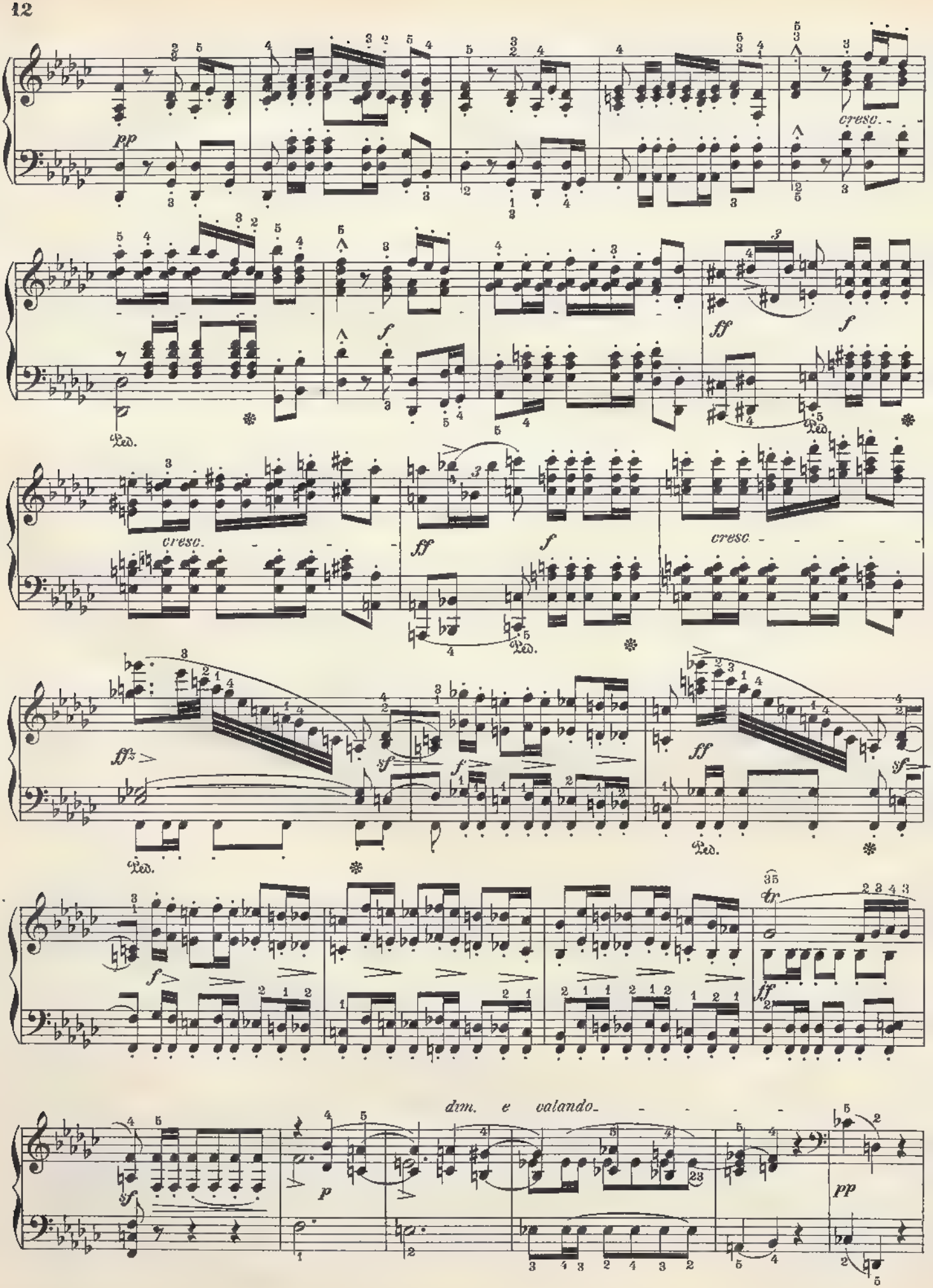

Maestoso.
2.
pp
poco riten
accel.
poco
riten. e cresc.
accel.
p
riten. e più cresc.
a tempo
f
molto cresc.
ff
con forza
fff
sf
p
agitato
Ped.

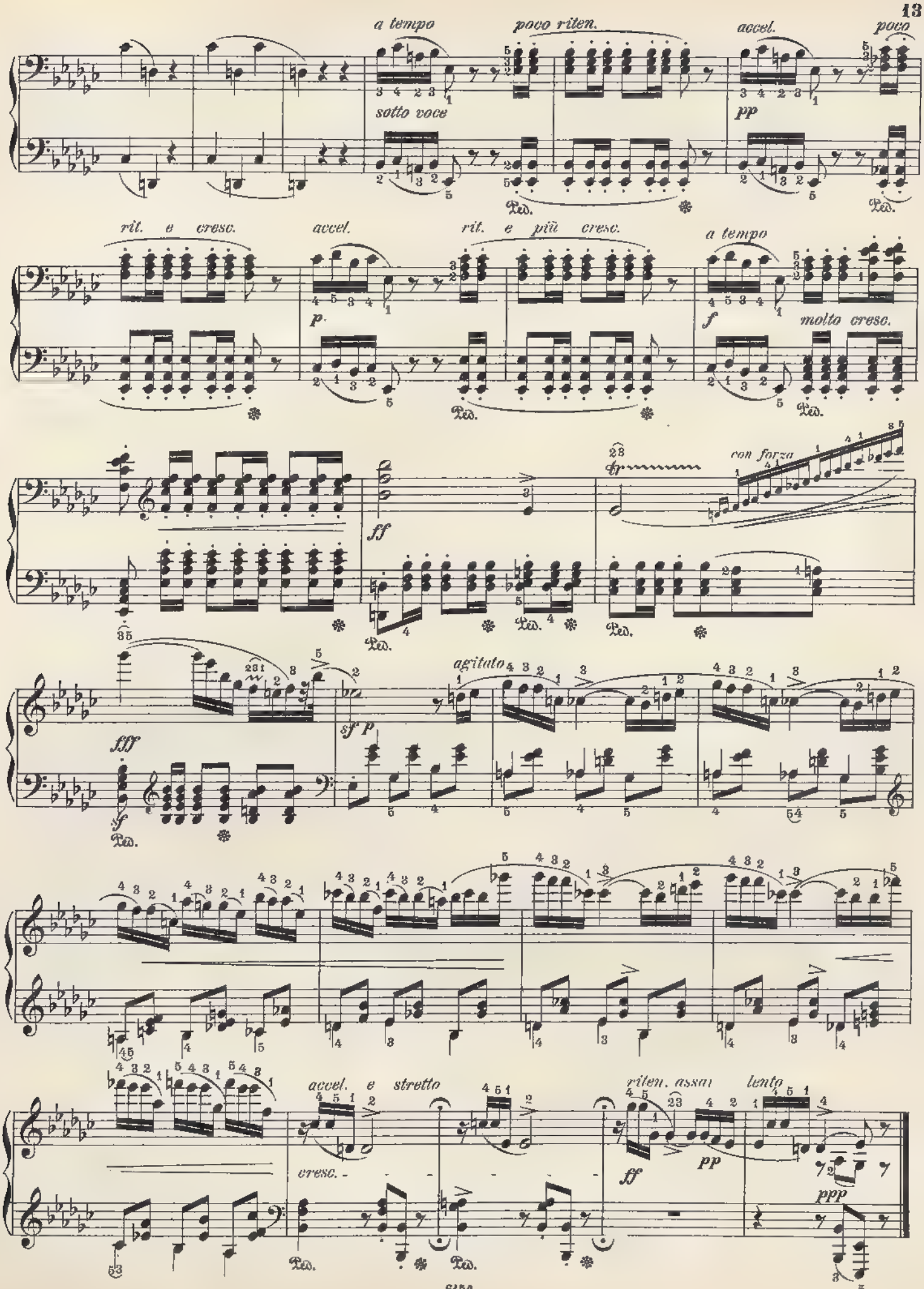

pp
cresc.
Ped.
f
ff
cresc.
ff
f
cresc.
ffz
sf
f
ff
sf
f
tr
ff
sf
p
dim. e calando


a tempo
poco riten.
pp
sotto voce
Ped.
accel.
poco riten. e cresc.
accel.
riten. e più cresc.
pp
p
a tempo
f
molto cresc.
ff
con forza
agitato
fff
sf p
p


Meno mosso.
sotto voce
ten.
Ped.
s. v.
sempre pp
trem

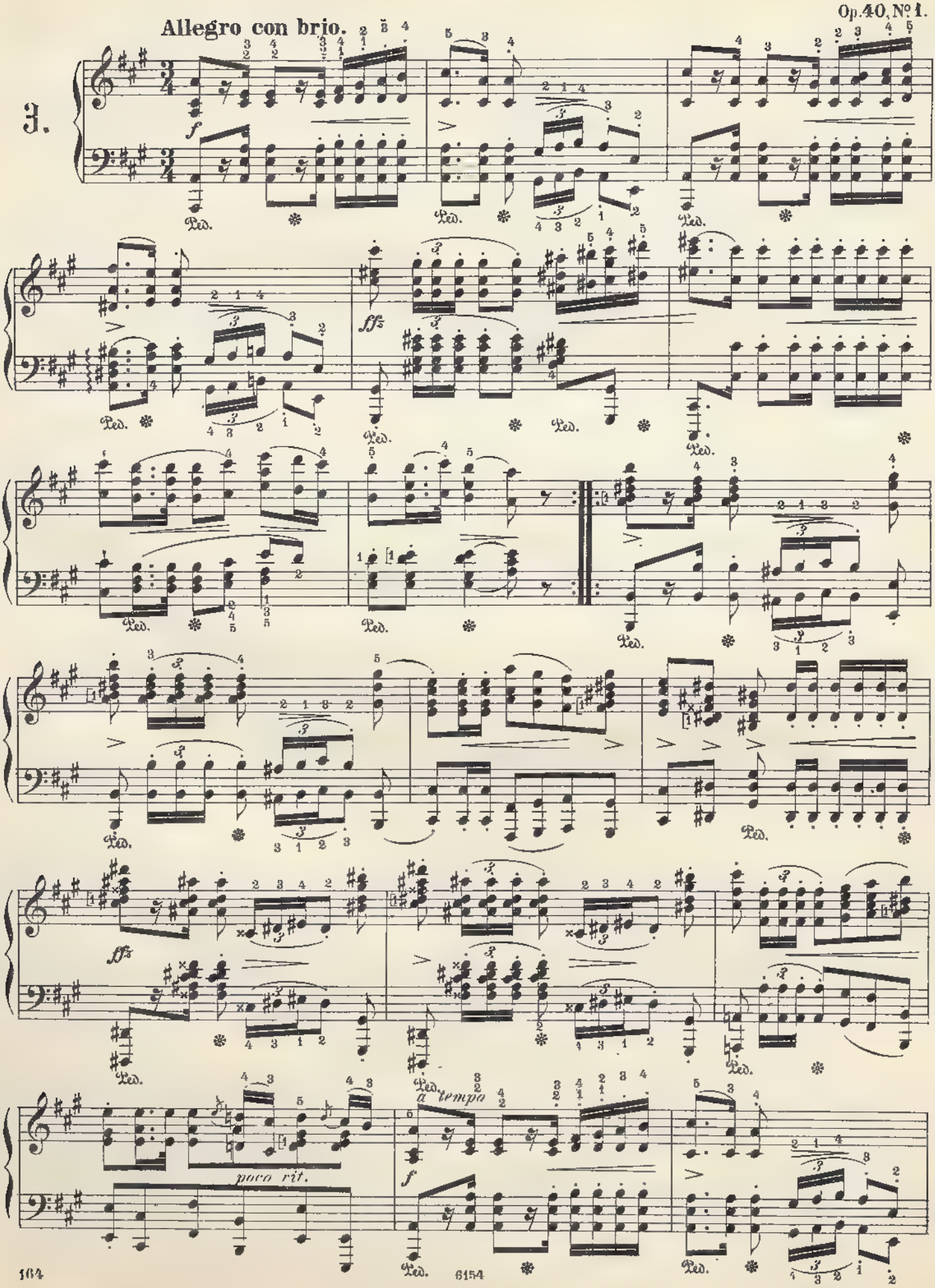

Adagio.
mancando
Tempo I.
poco rit.
accel.
poco rit. e cresc.
pp
Ped.
accel.
rit. e più cresc.
a tempo
p
f
molto cresc.
ff
con forza
fff
sf p
agitato

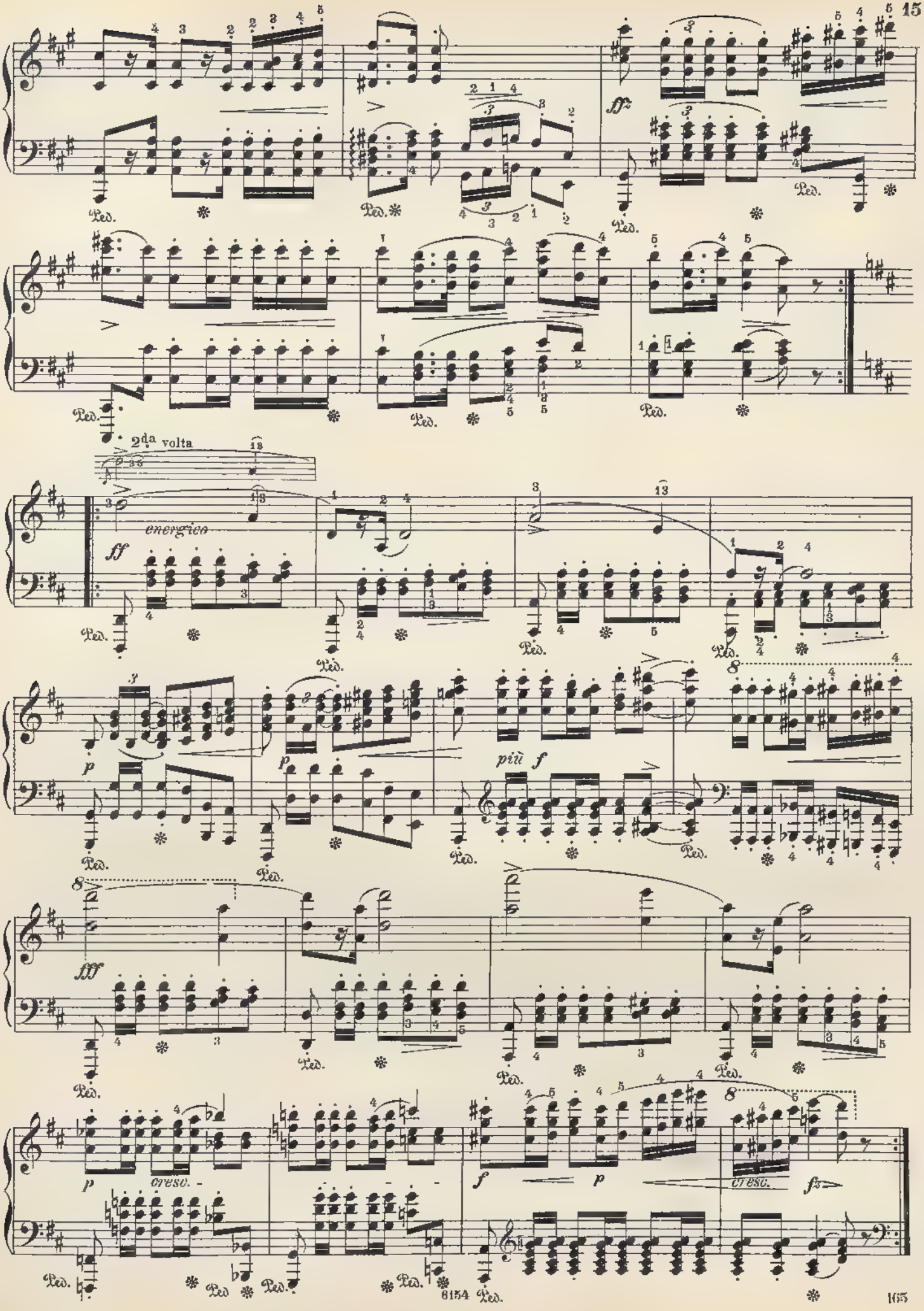

pp
cresc.
f
ff
Ped.
cresc.
ff
f
cresc.
ffz
sf
f
ff
sf
f
tr
ff
sf
p
dim. e calando
pp

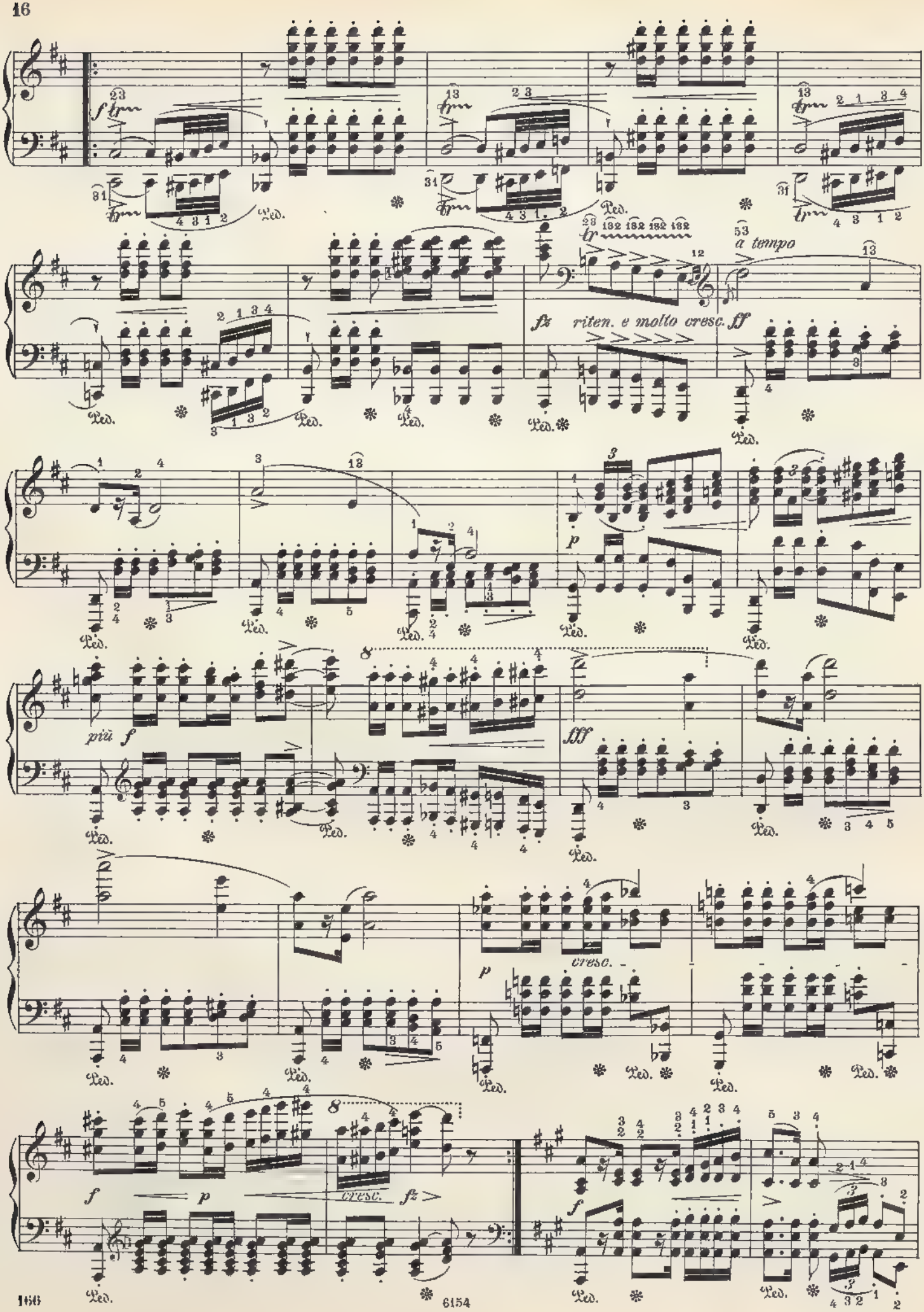

a tempo
poco riten.
accel.
poco
sotto voce
pp
rit. e cresc.
accel.
rit. e più cresc.
a tempo
molto cresc.
p
f
ff
con forza
fff
sf
p
agitato
accel. e stretto
cresc.
riten. assai
lento
ff
pp
ppp
Ped.

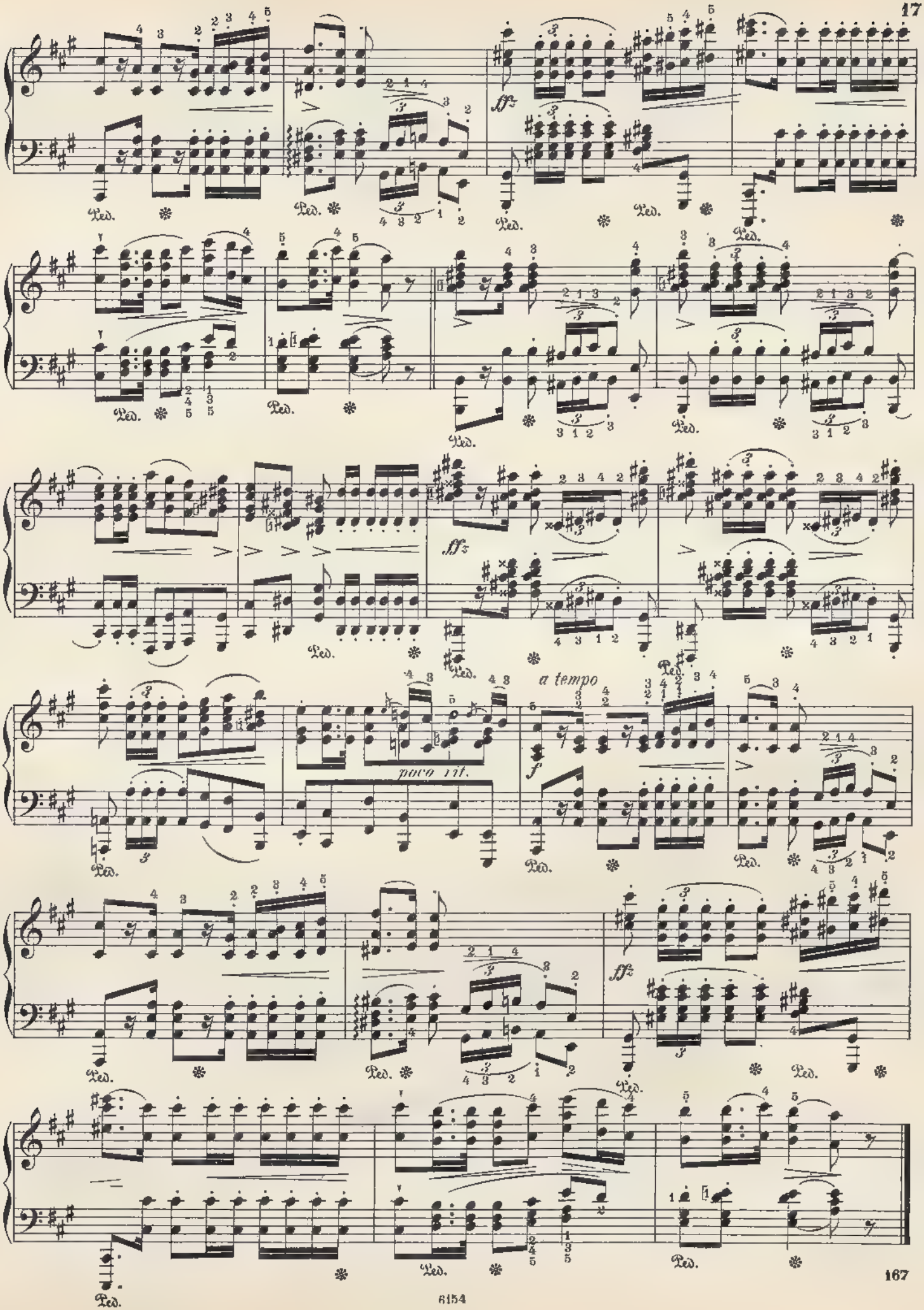
Op. 40, No. 1.

3.




2da volta
energico
ff
p
più f
fff
cresc.
f
fz


a tempo
fz riten. e molto cresc. ff
più f
fff
cresc.
p
f
fz


Ped.
fff
poco rit.
a tempo
f
ff

## Allegro maestoso.

Op. 40, № 2.

4.

*p*

1ª volta: *sotto voce,* 2ª volta: *forte.*

Ped.

*cresc.*

*dimin.*

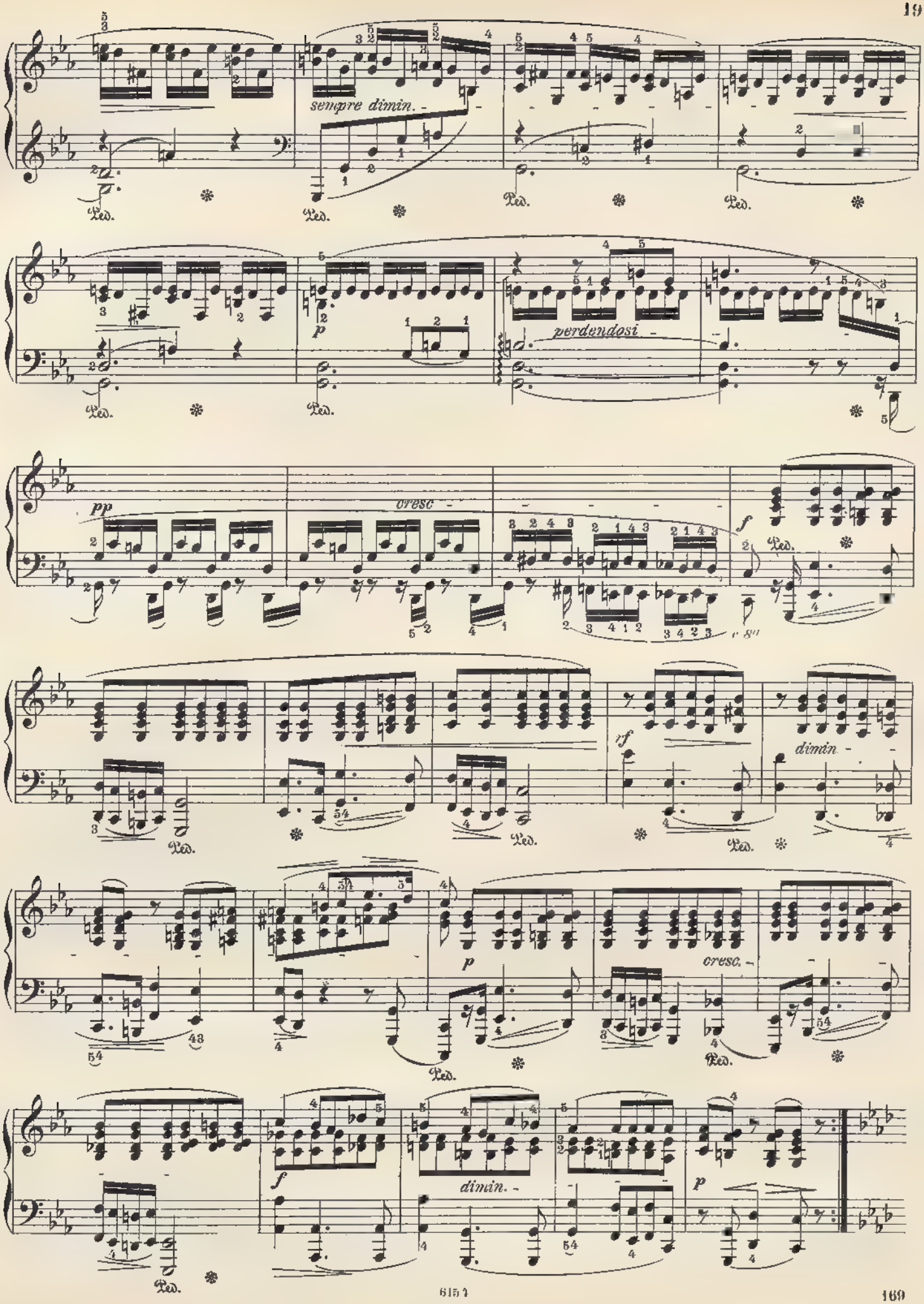
*ff*

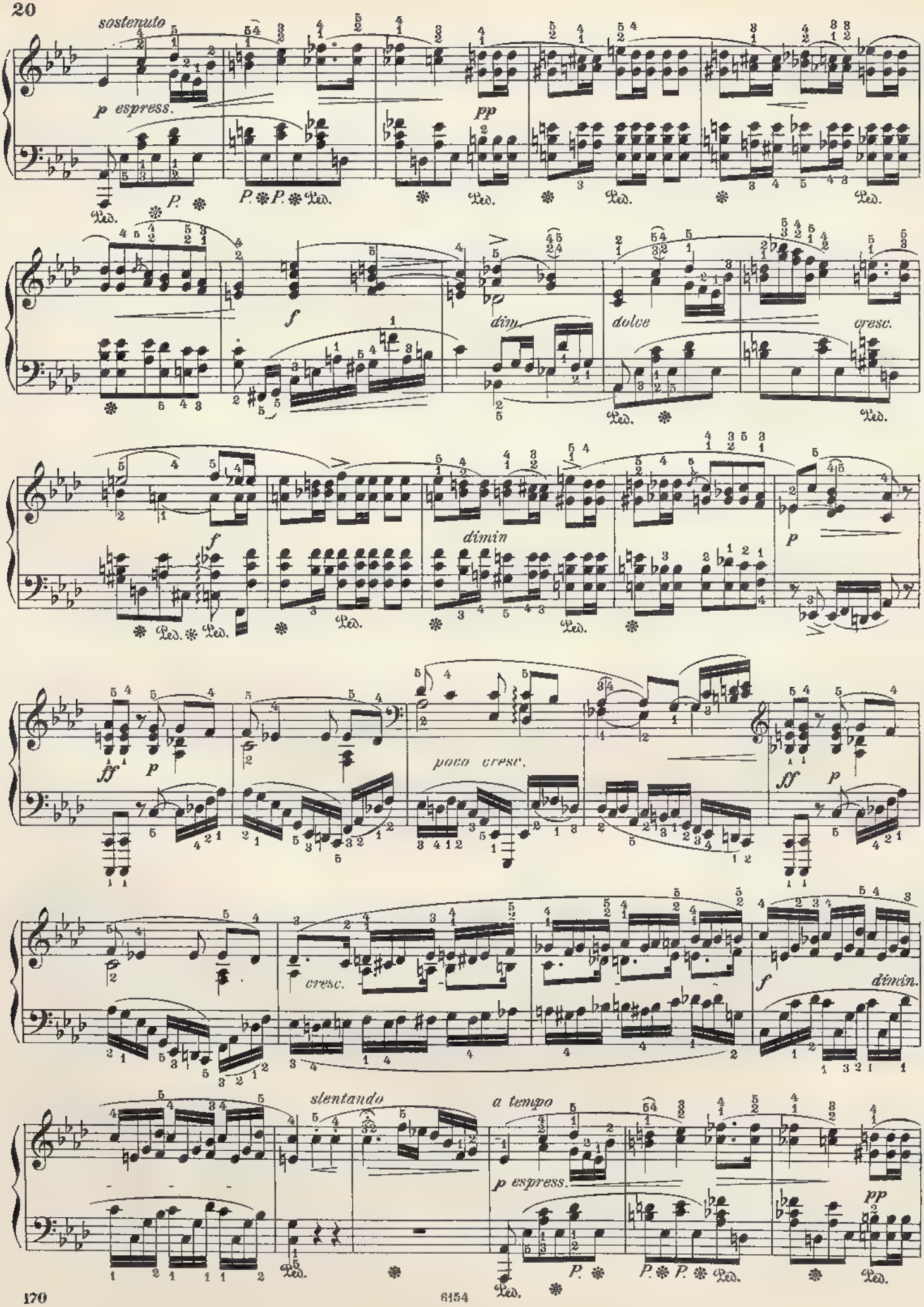
*p*

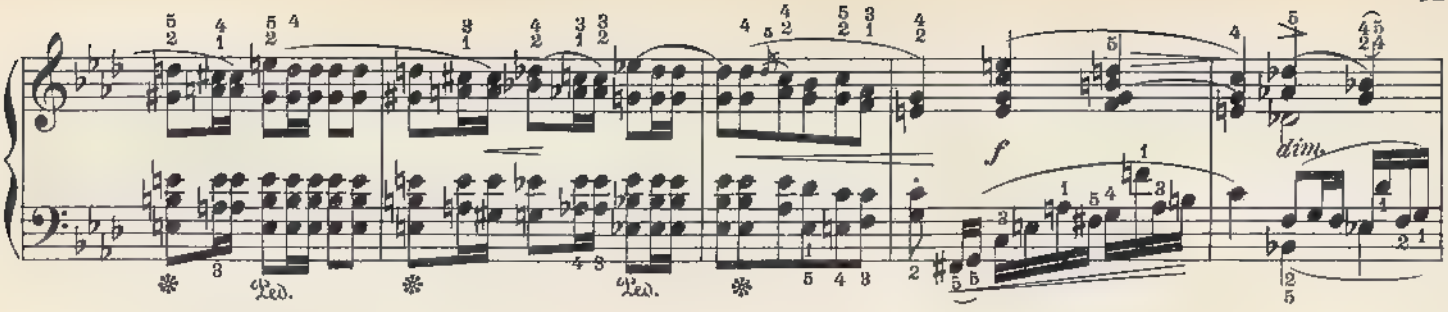
*cresc.*

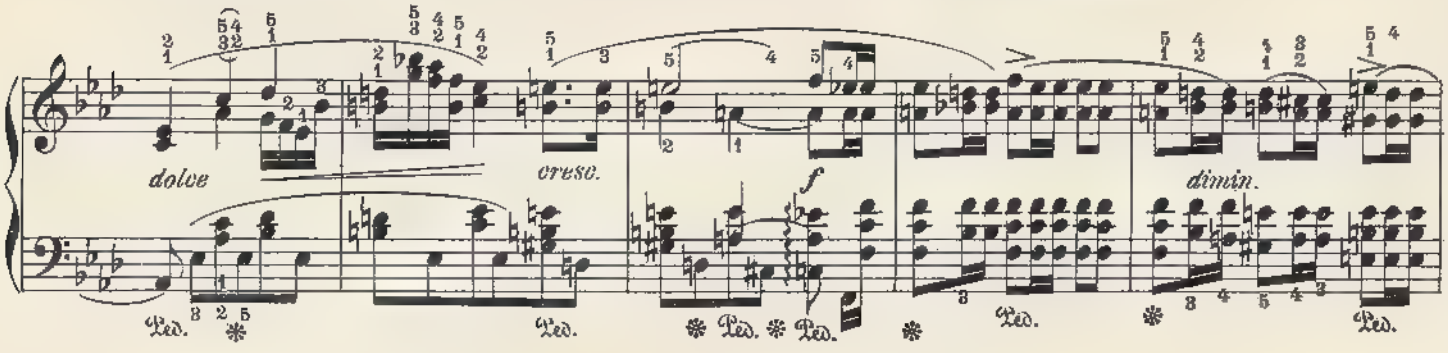
*f*

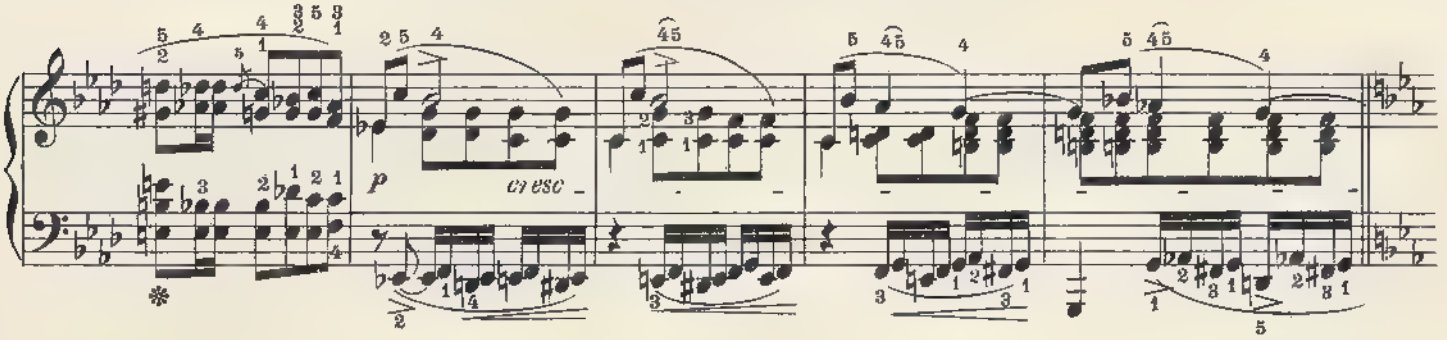
*dimin.*

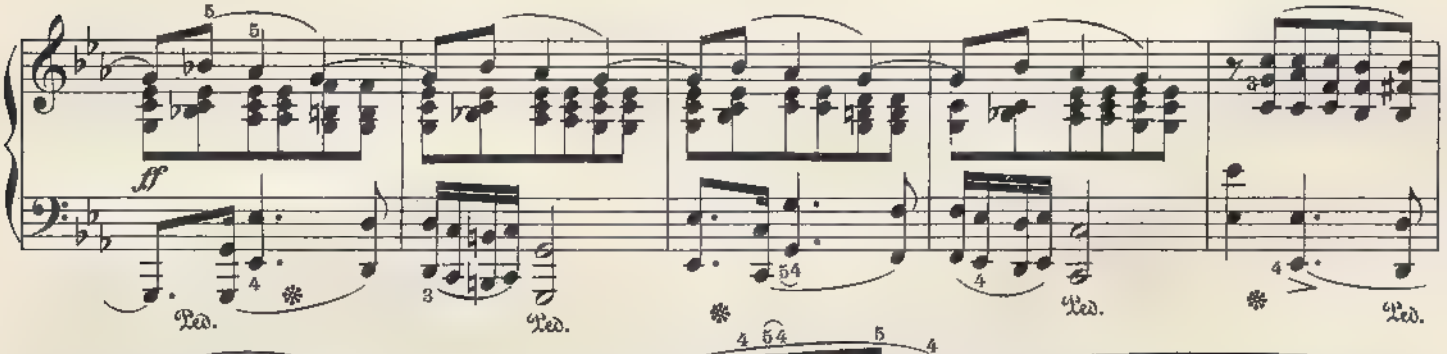

sempre dimin.
Ped.
p
perdendosi
pp
cresc
f
rf
dimin.
p
cresc.
f
dimin.
p

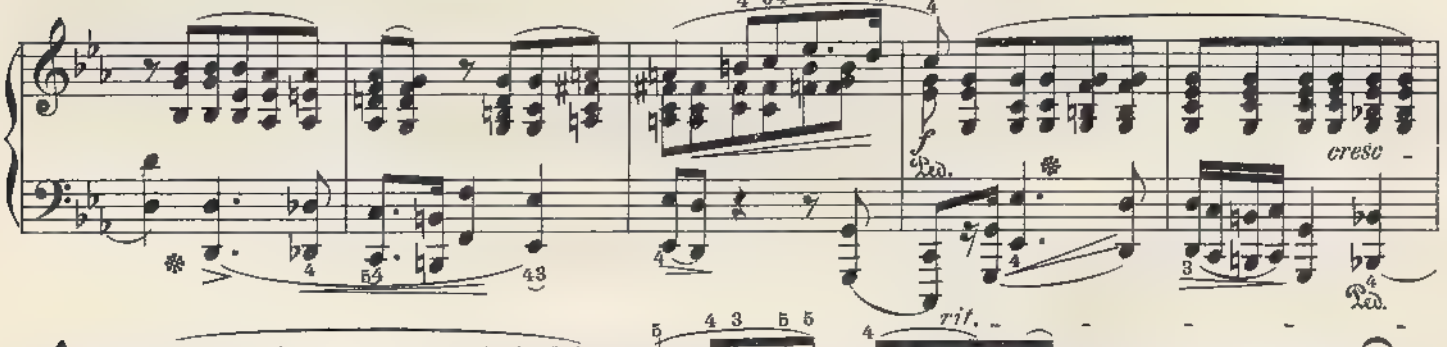

sostenuto
p espress.
pp
f
dim.
dolce
cresc.
f
dimin
p
ff
p
poco cresc.
ff
p
cresc.
f
dimin.
slentando
a tempo
p espress.
pp

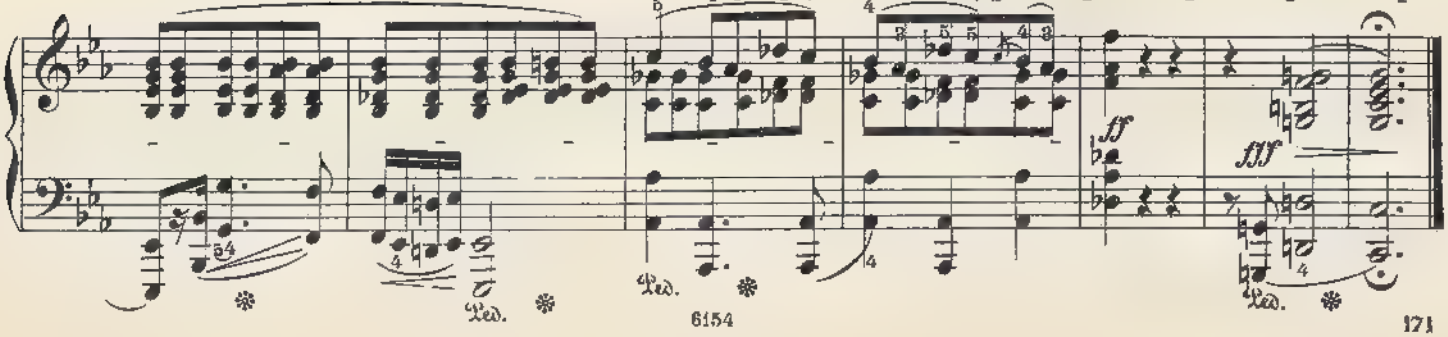

f
dim.
Ped.

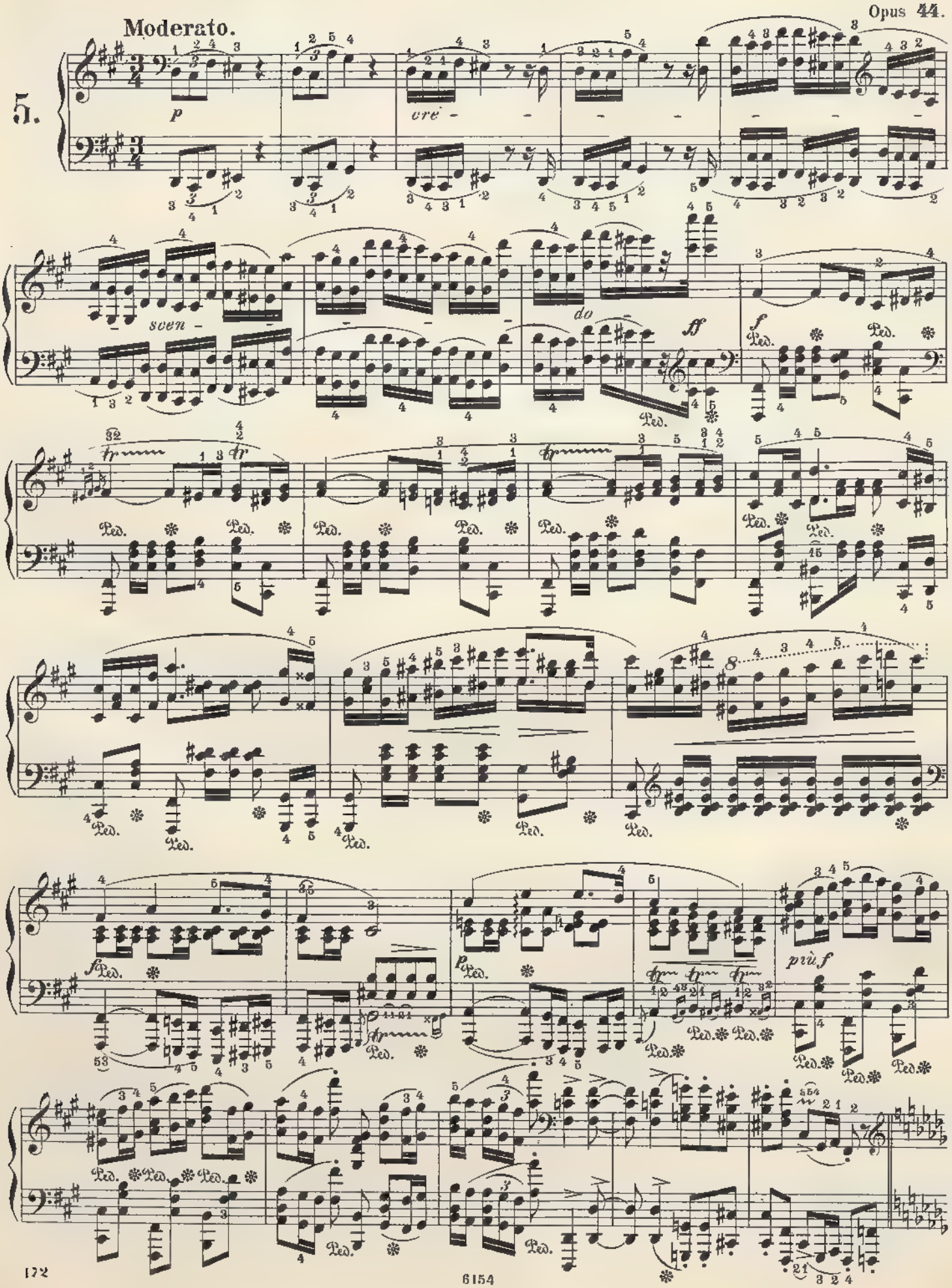

dolce
cresc.
f
dimin.
Ped.

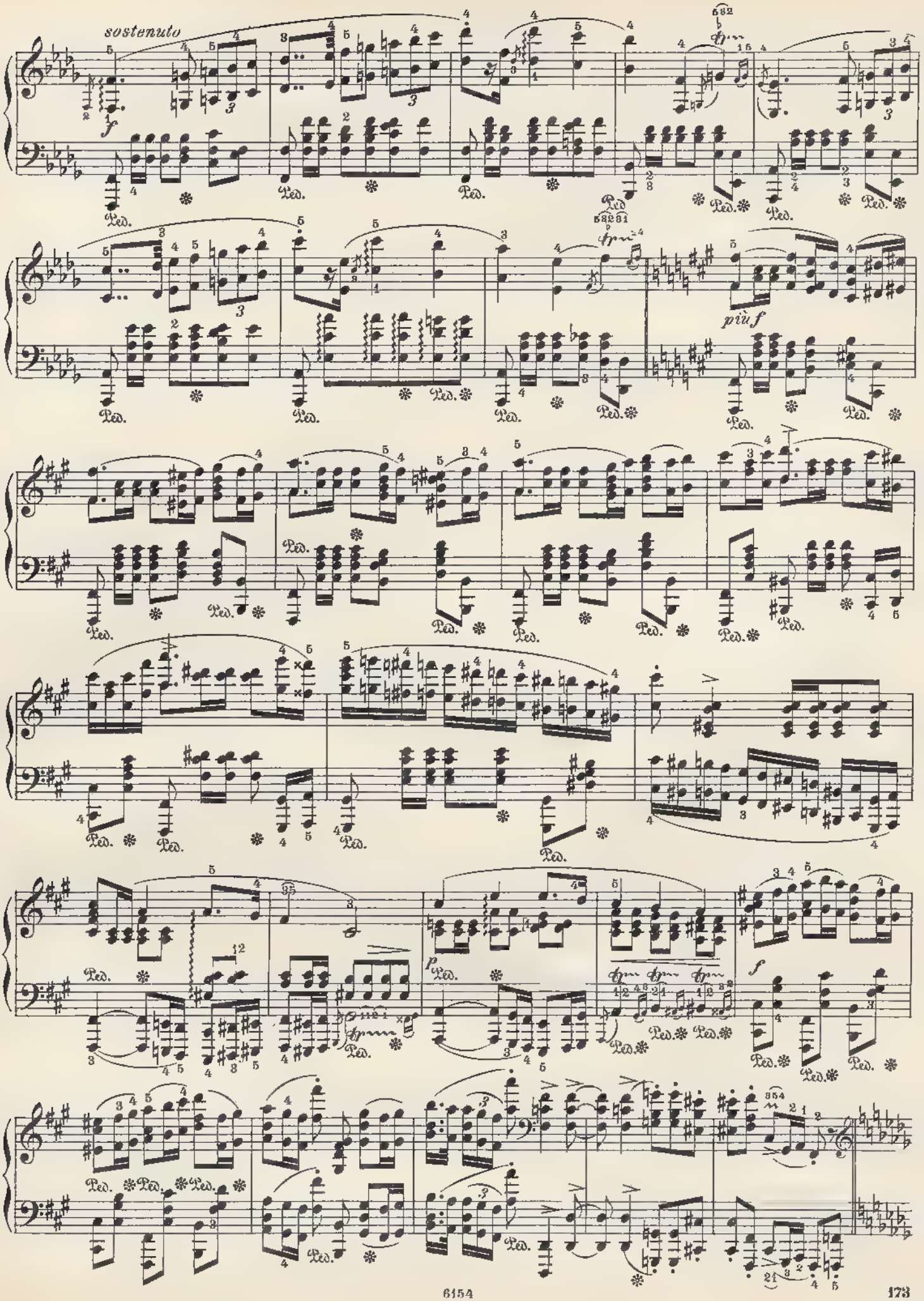

p
cresc.

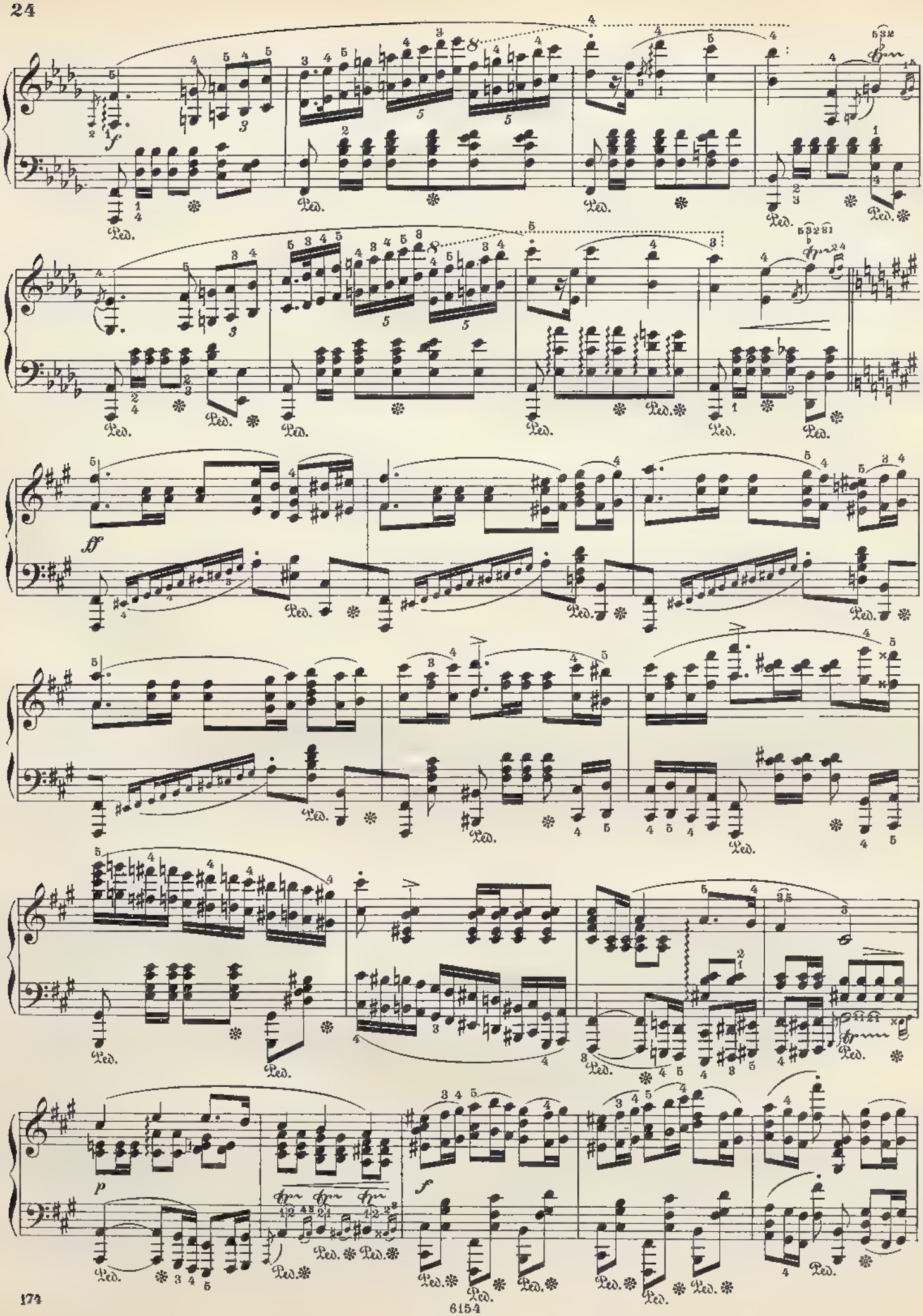

ff
Ped.

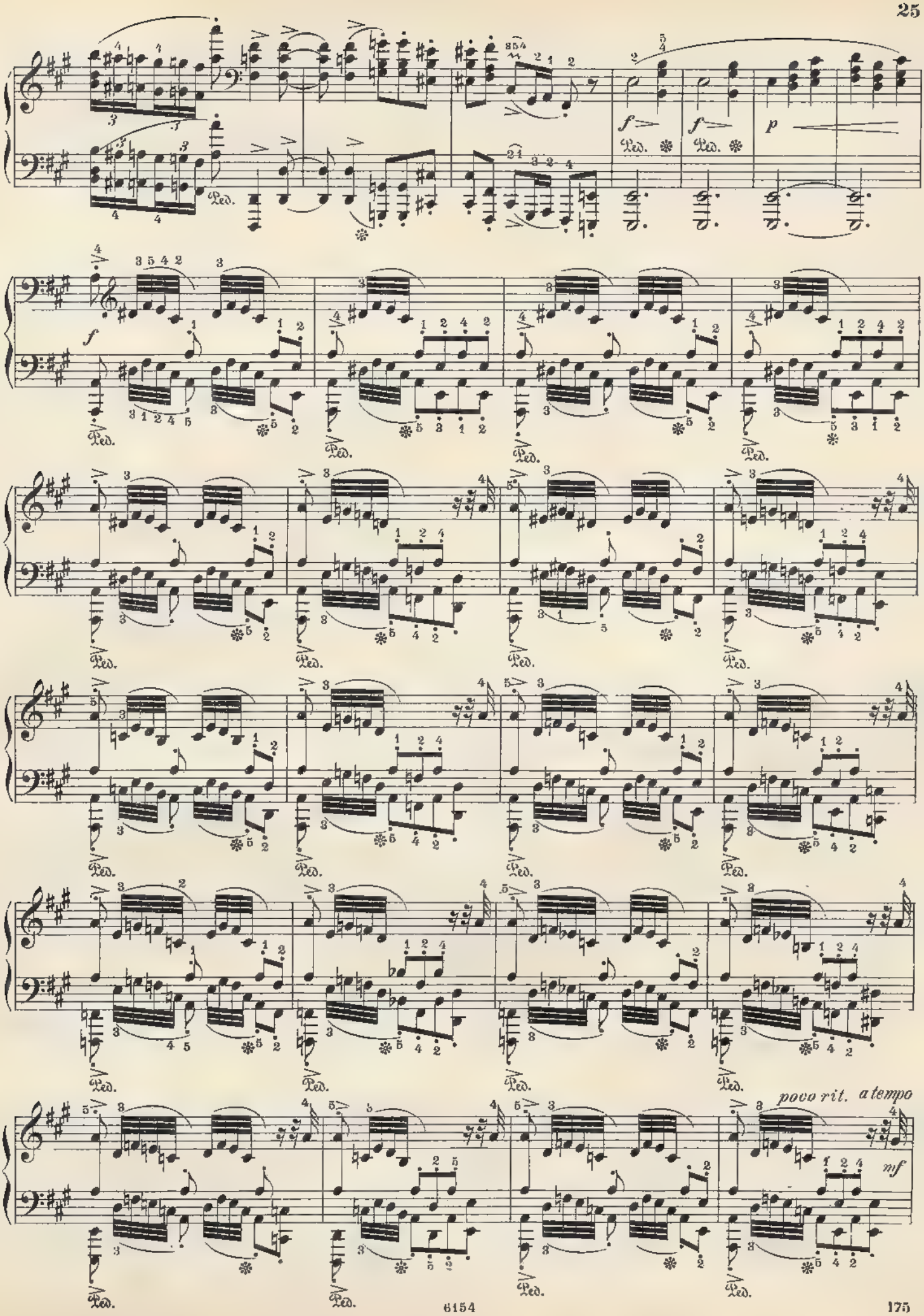

f
cresc.
Ped.

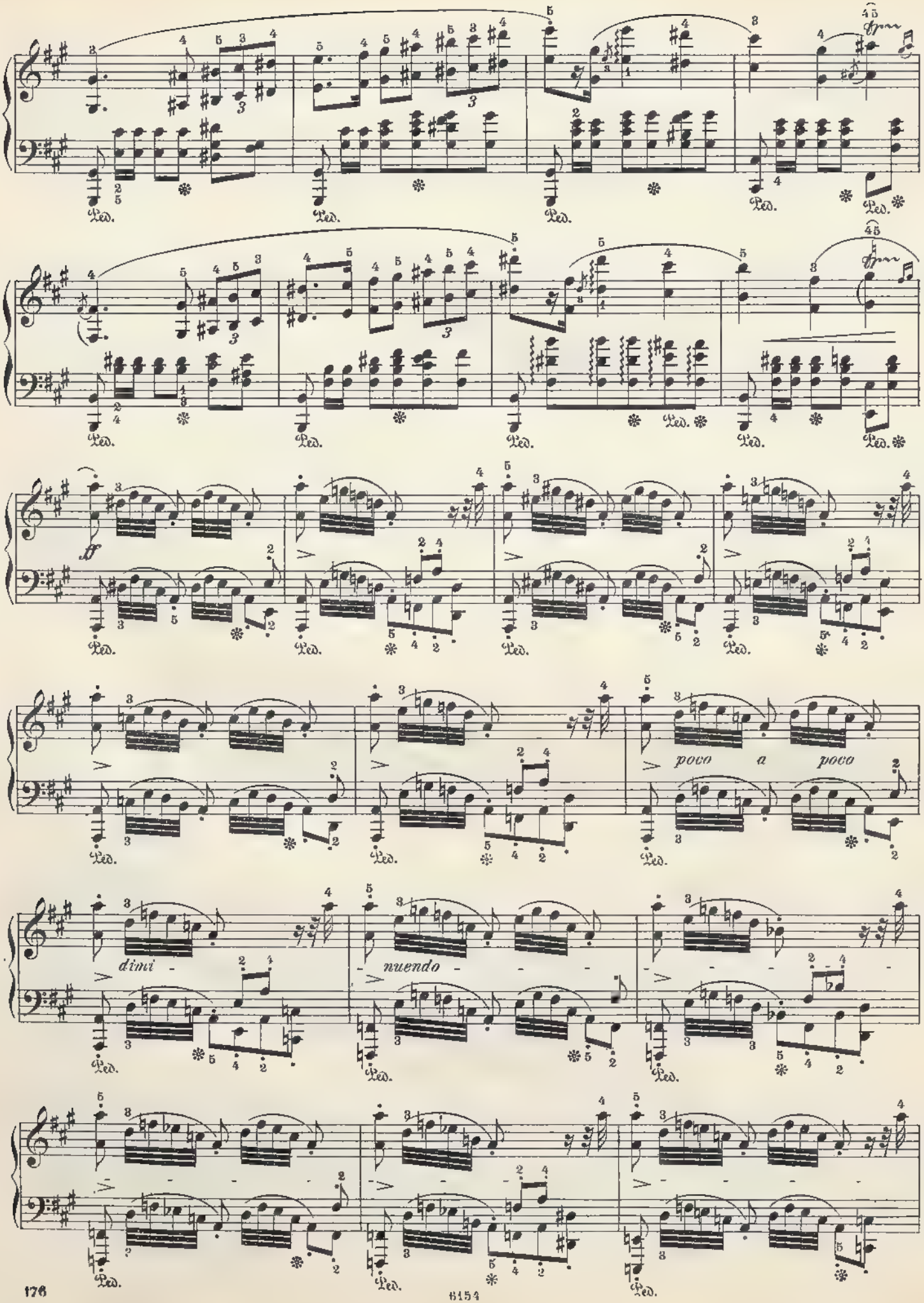

rit.
ff
fff
Ped.

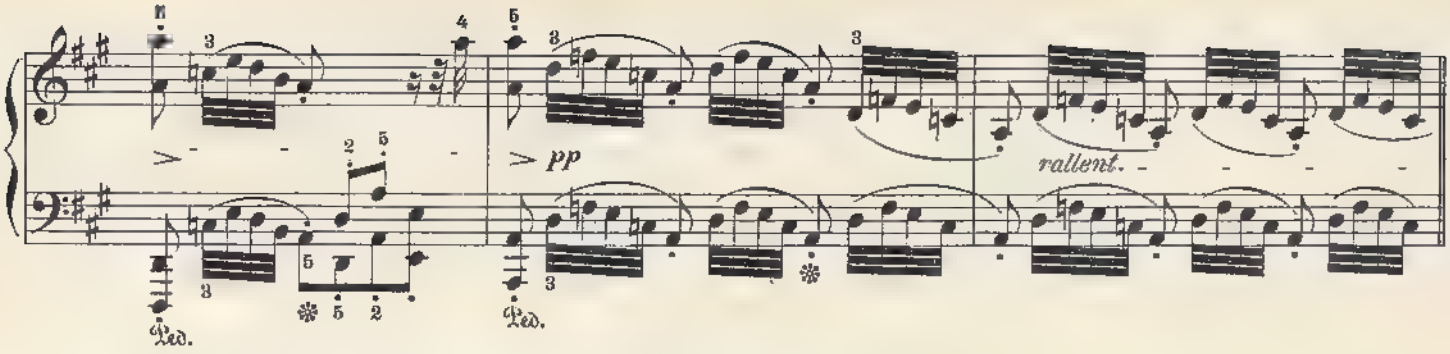

Moderato.
5.
p
cre -
sven -
do
ff
f
Ped.
più f


sostenuto
f
più f
p
f

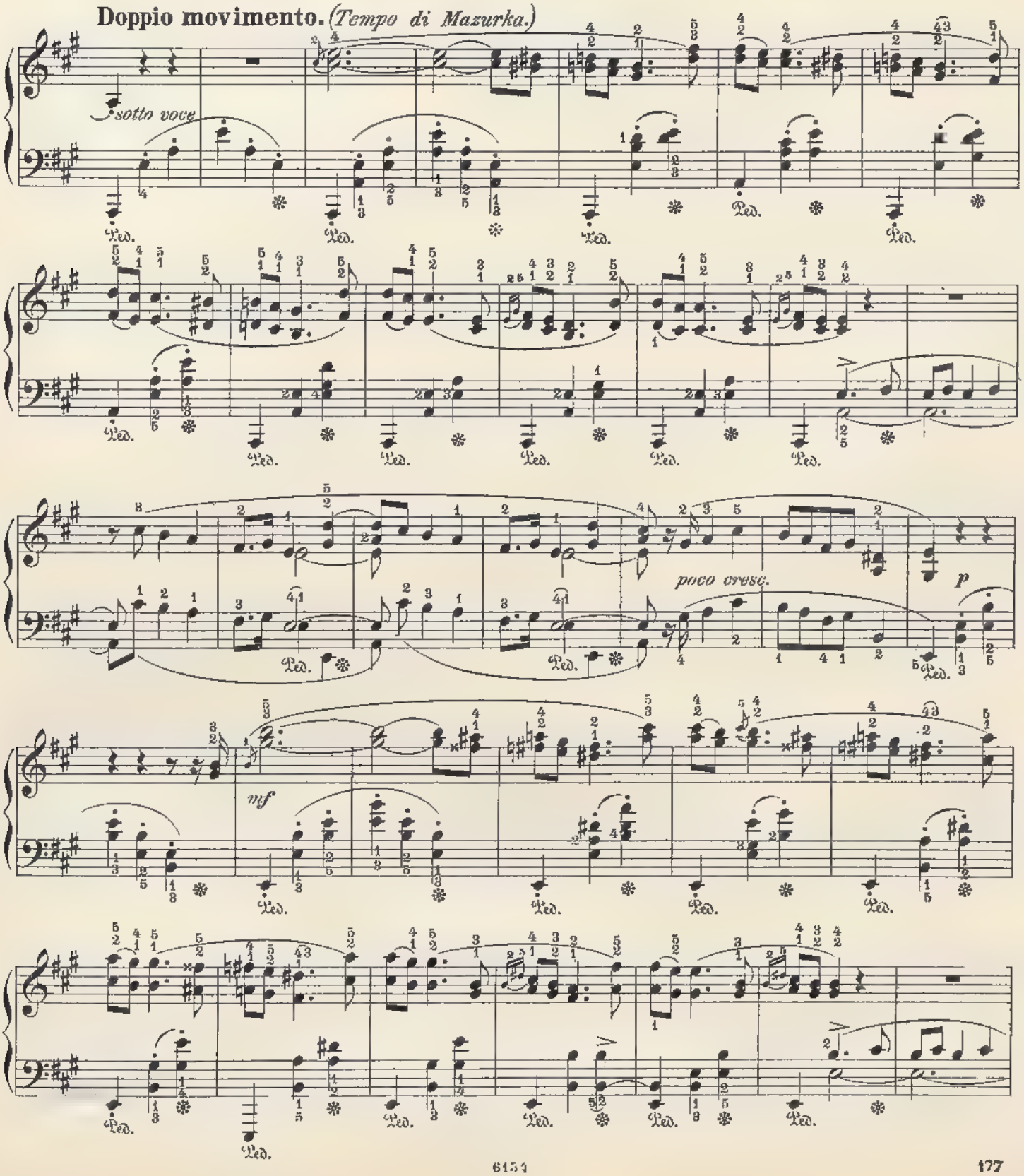

f
Ped.
ff
p
f

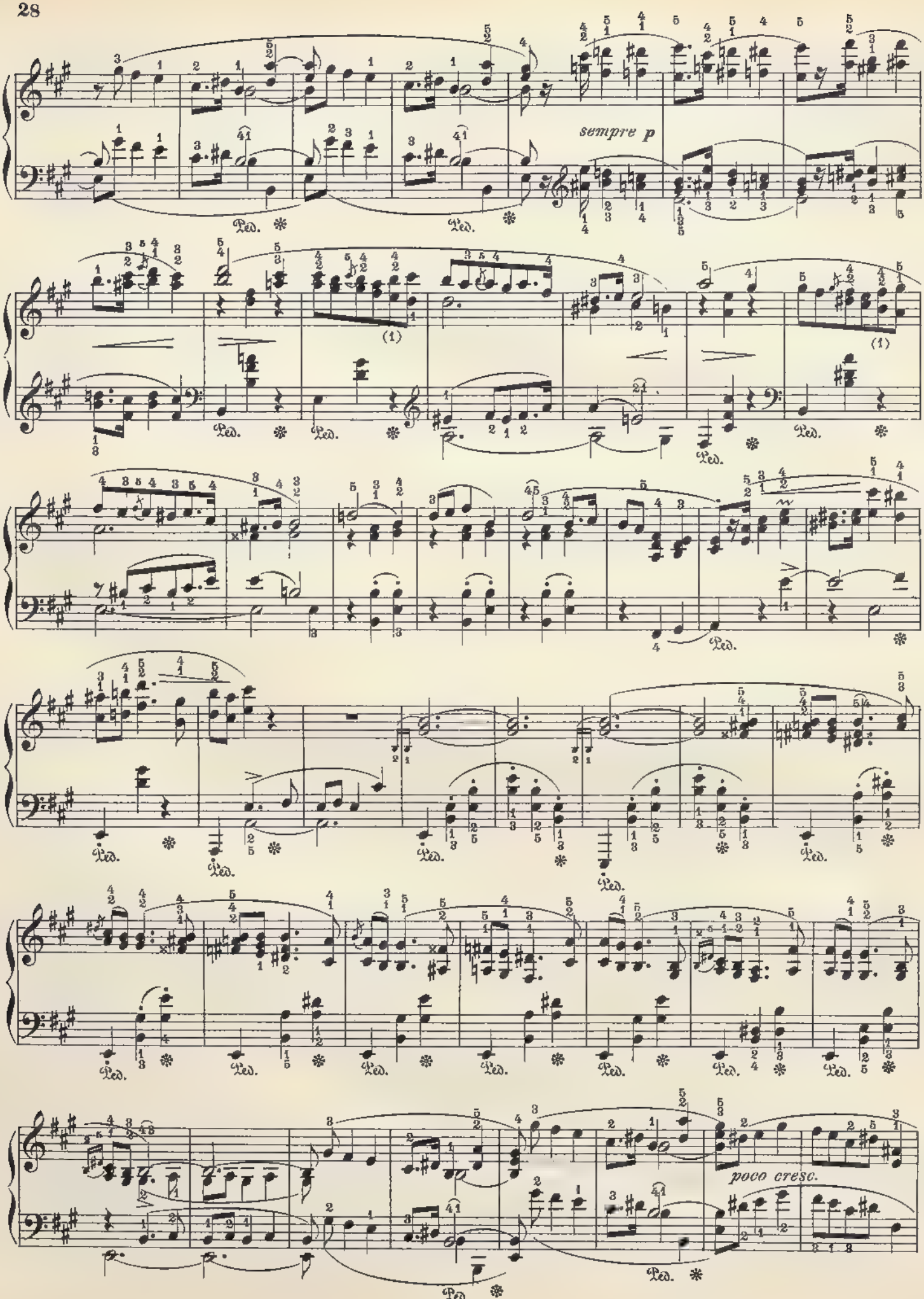

f
f
p
Ped.
f
poco rit.
a tempo
mf

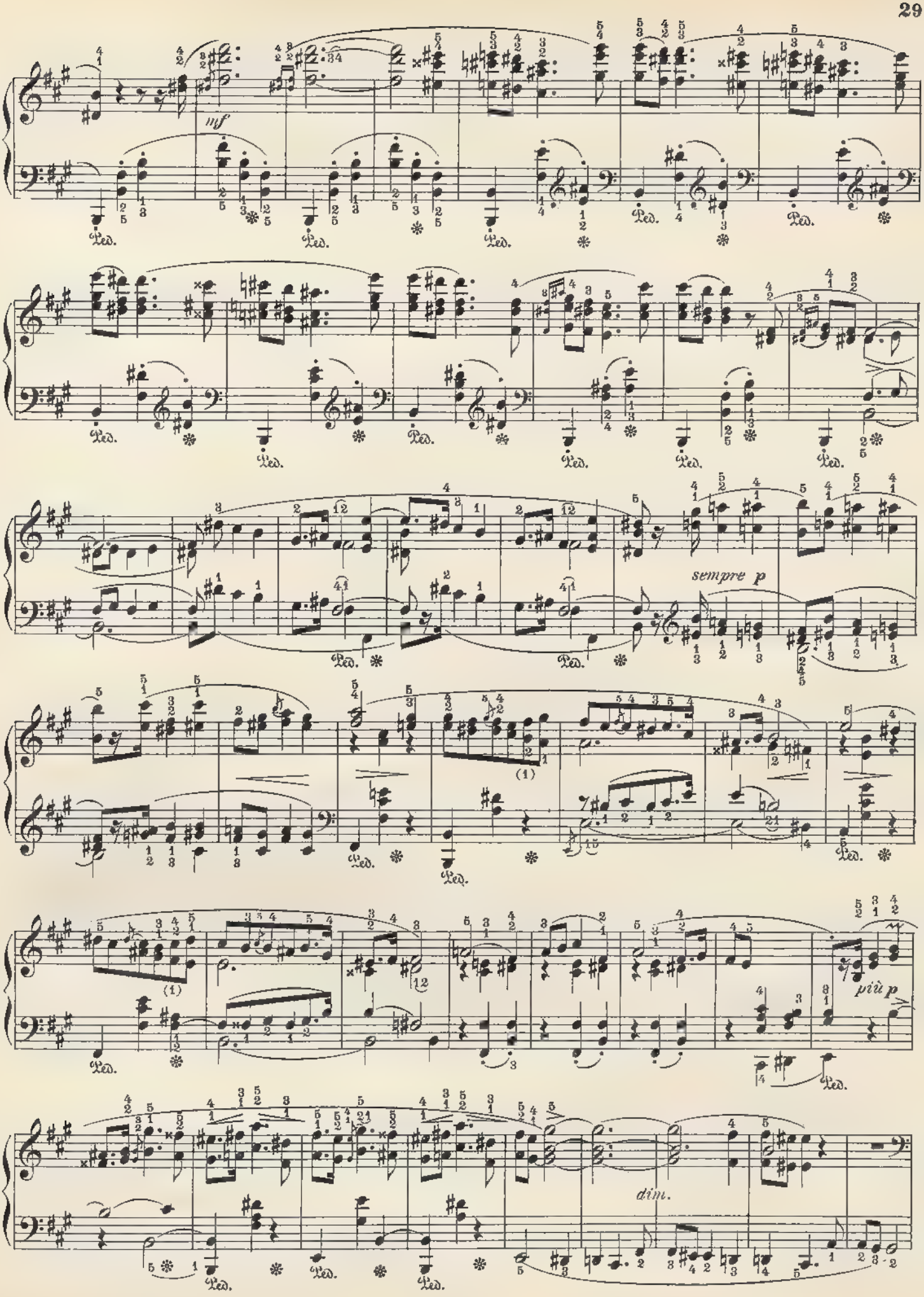

ff
poco a poco
dimi -
- nuendo -

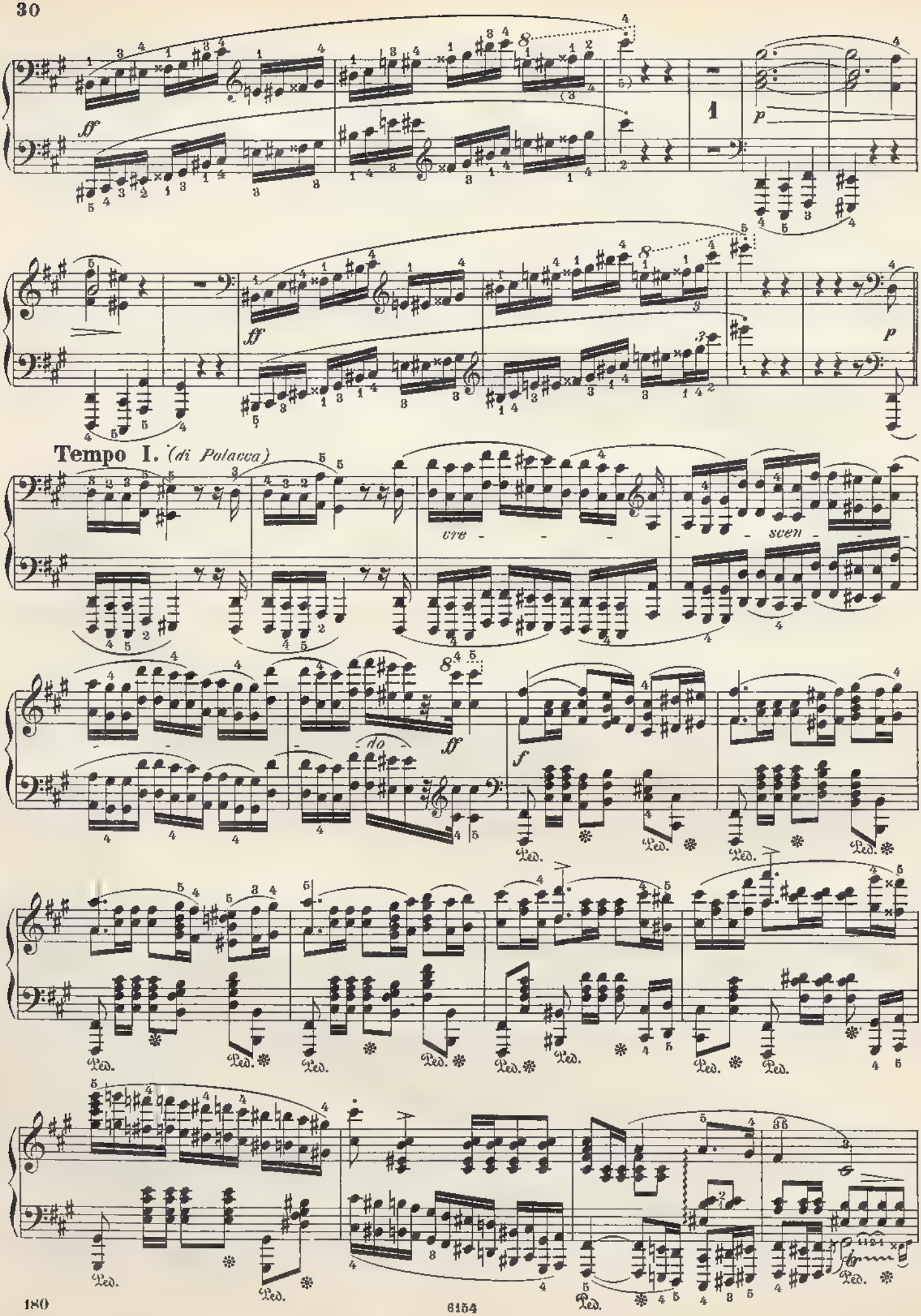


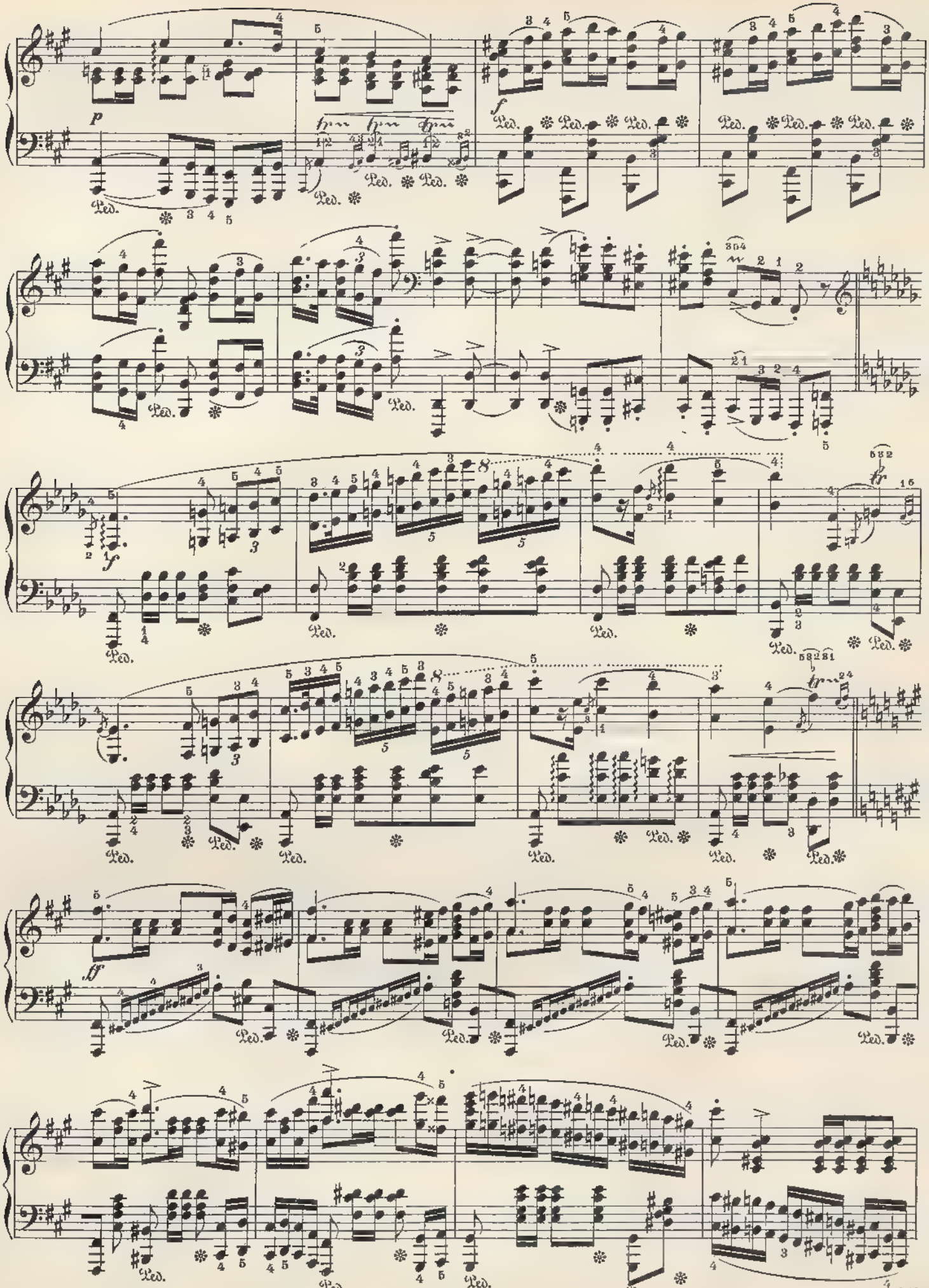

**Doppio movimento.** *(Tempo di Mazurka.)*

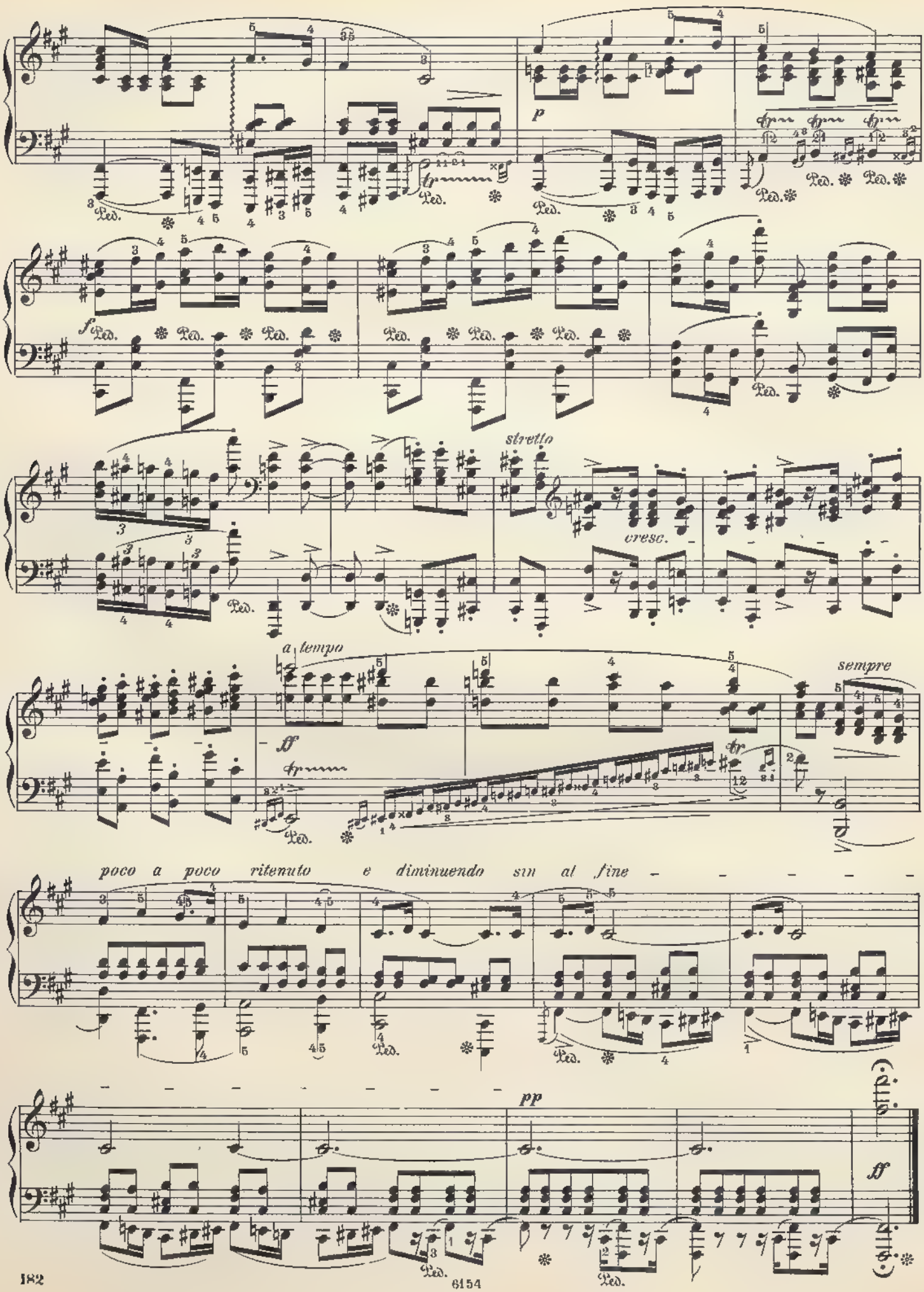


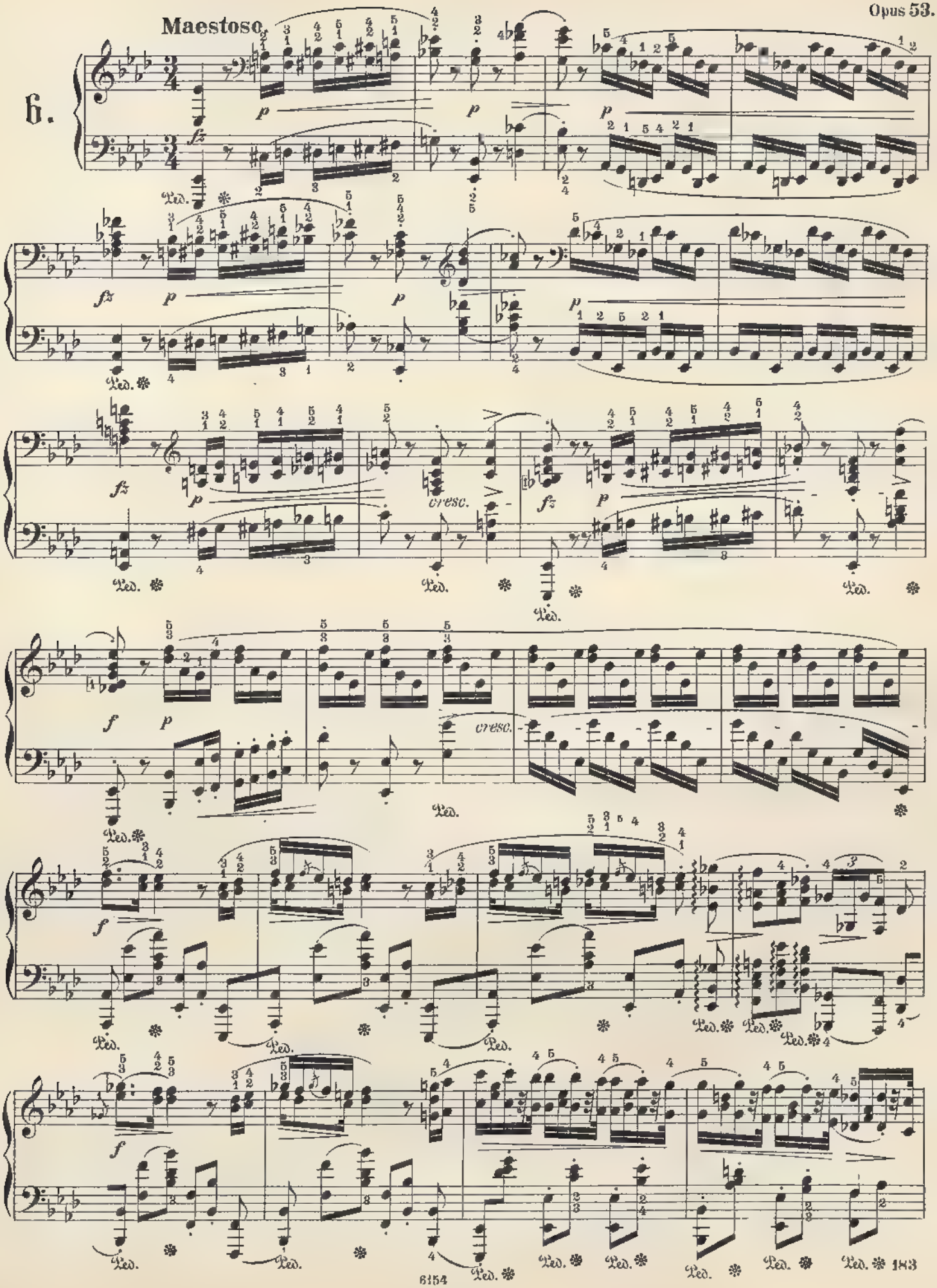

sempre p
poco cresc.
Ped.

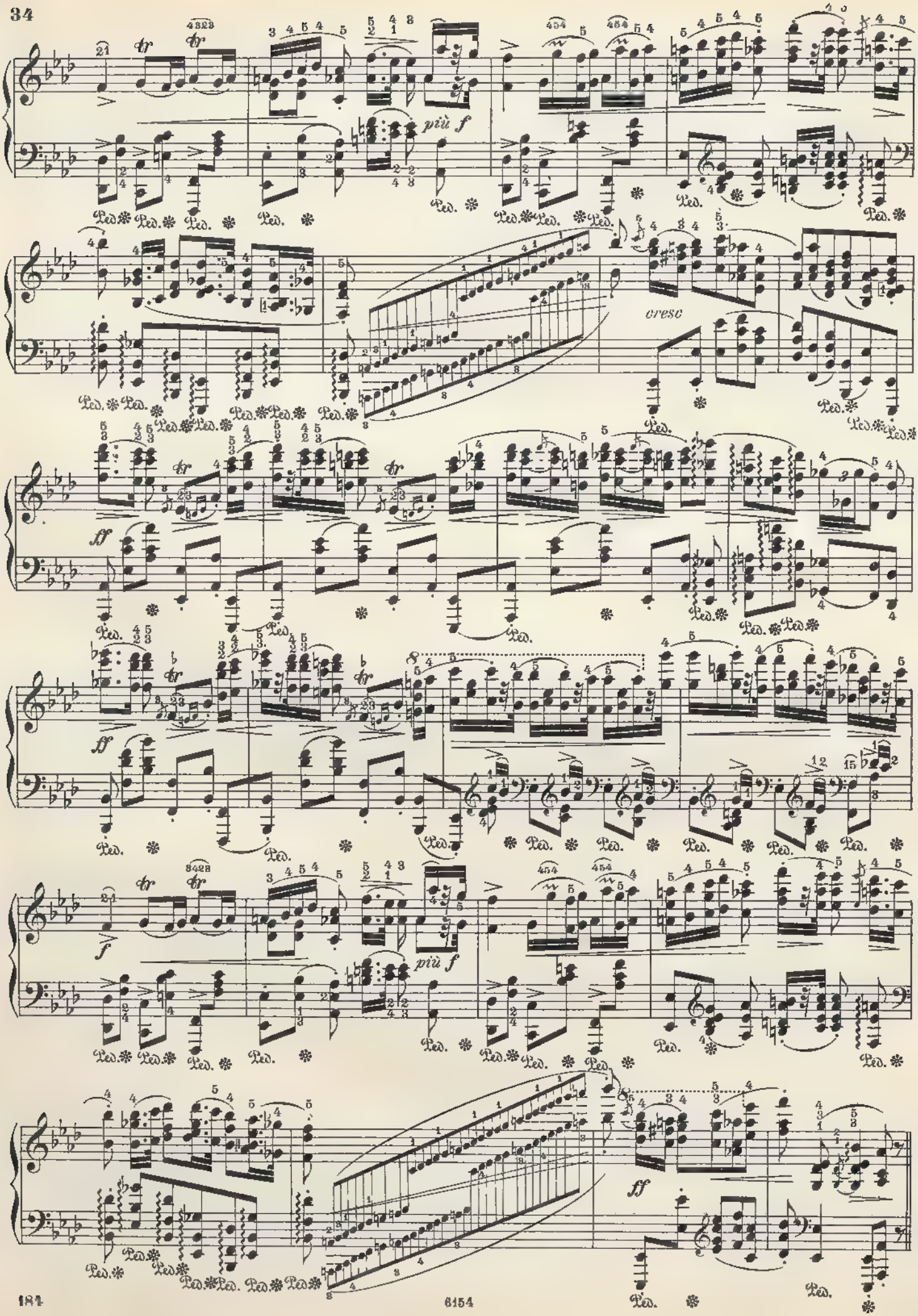

mf
sempre p
più p
dim.

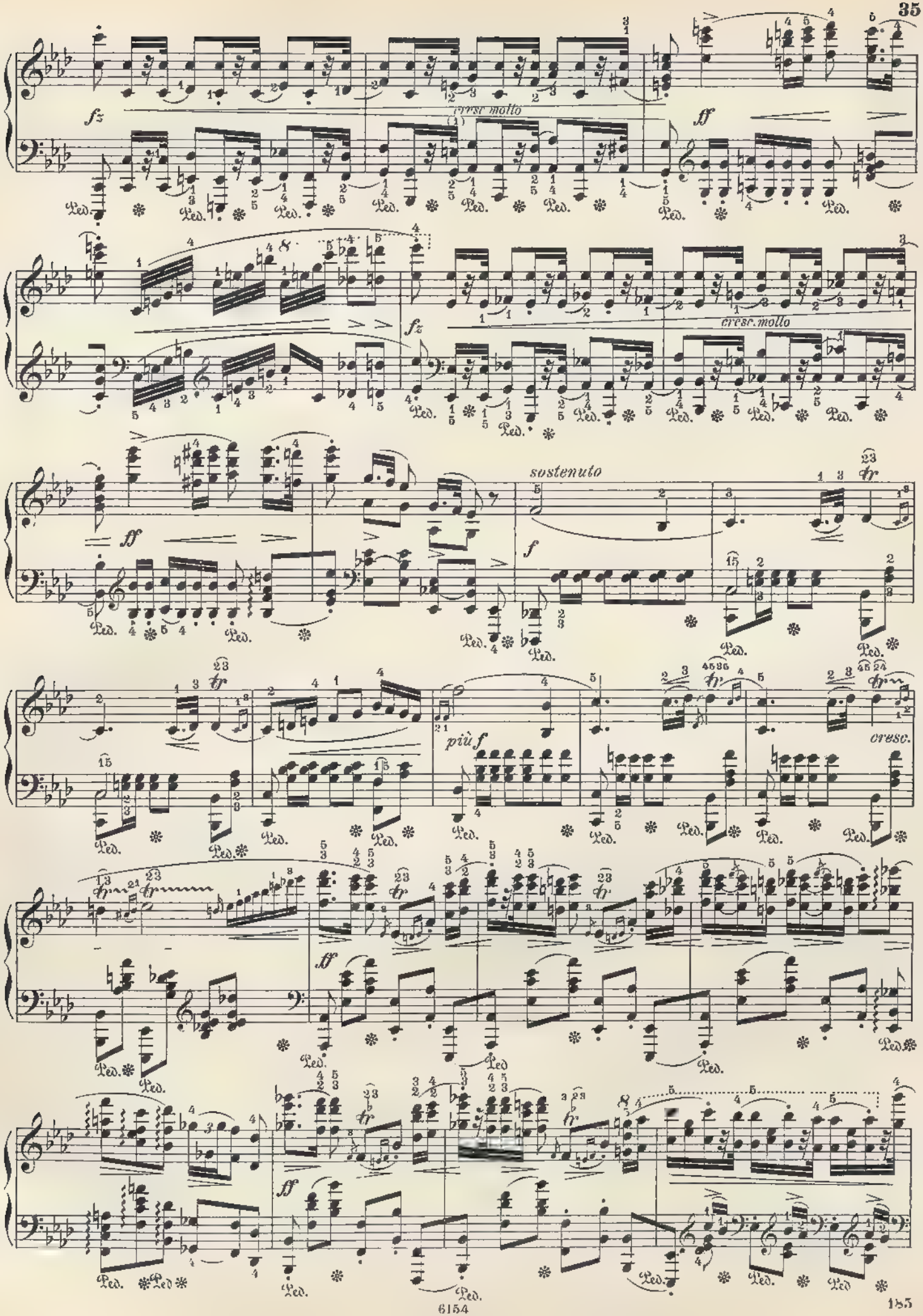

Tempo I. (di Polacca)
cre - - - - scen - - - - do
Ped.

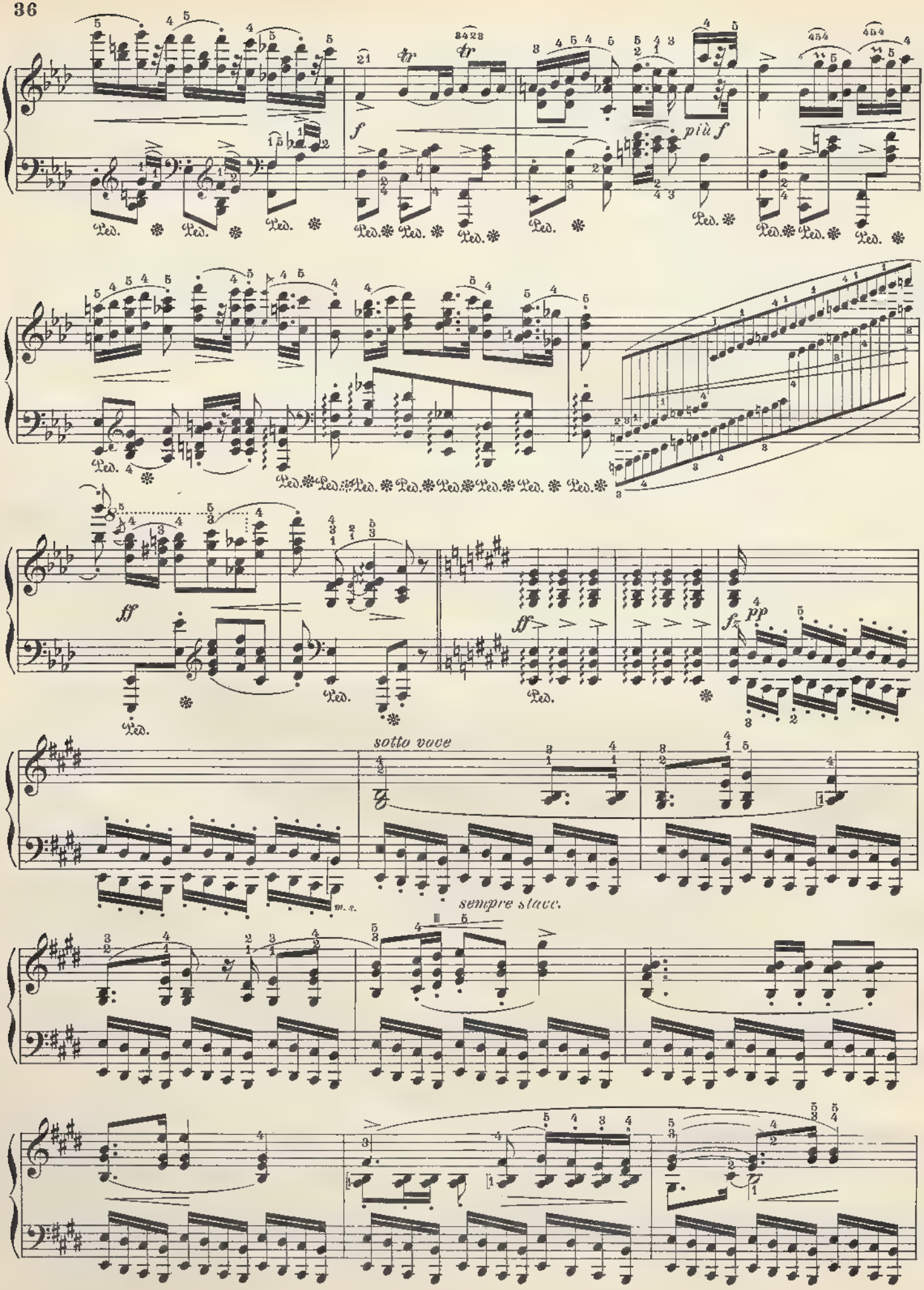


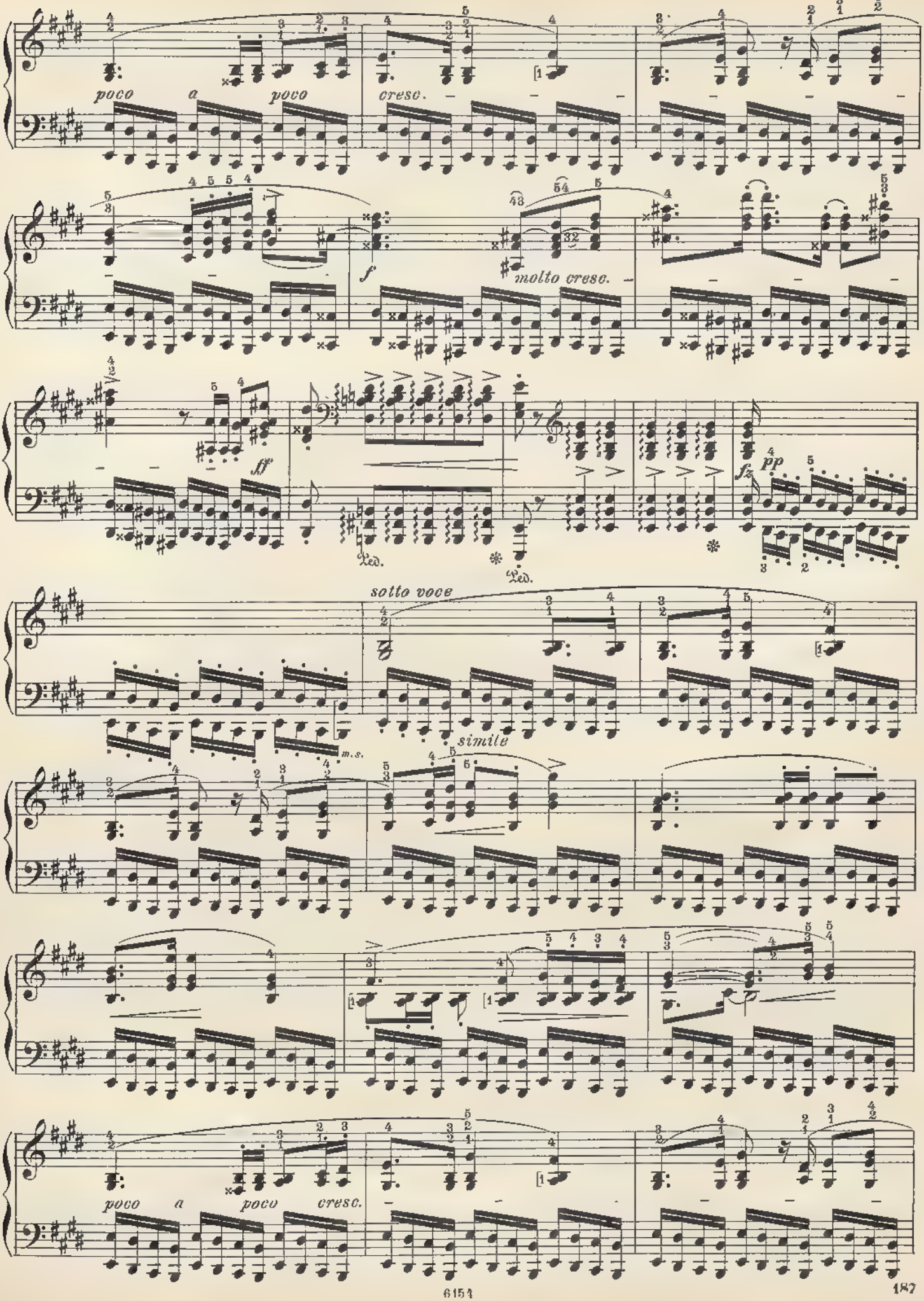

p
Ped.
f
stretto
cresc.
a tempo
ff
sempre
poco a poco ritenuto e diminuendo sin al fine
pp
ff

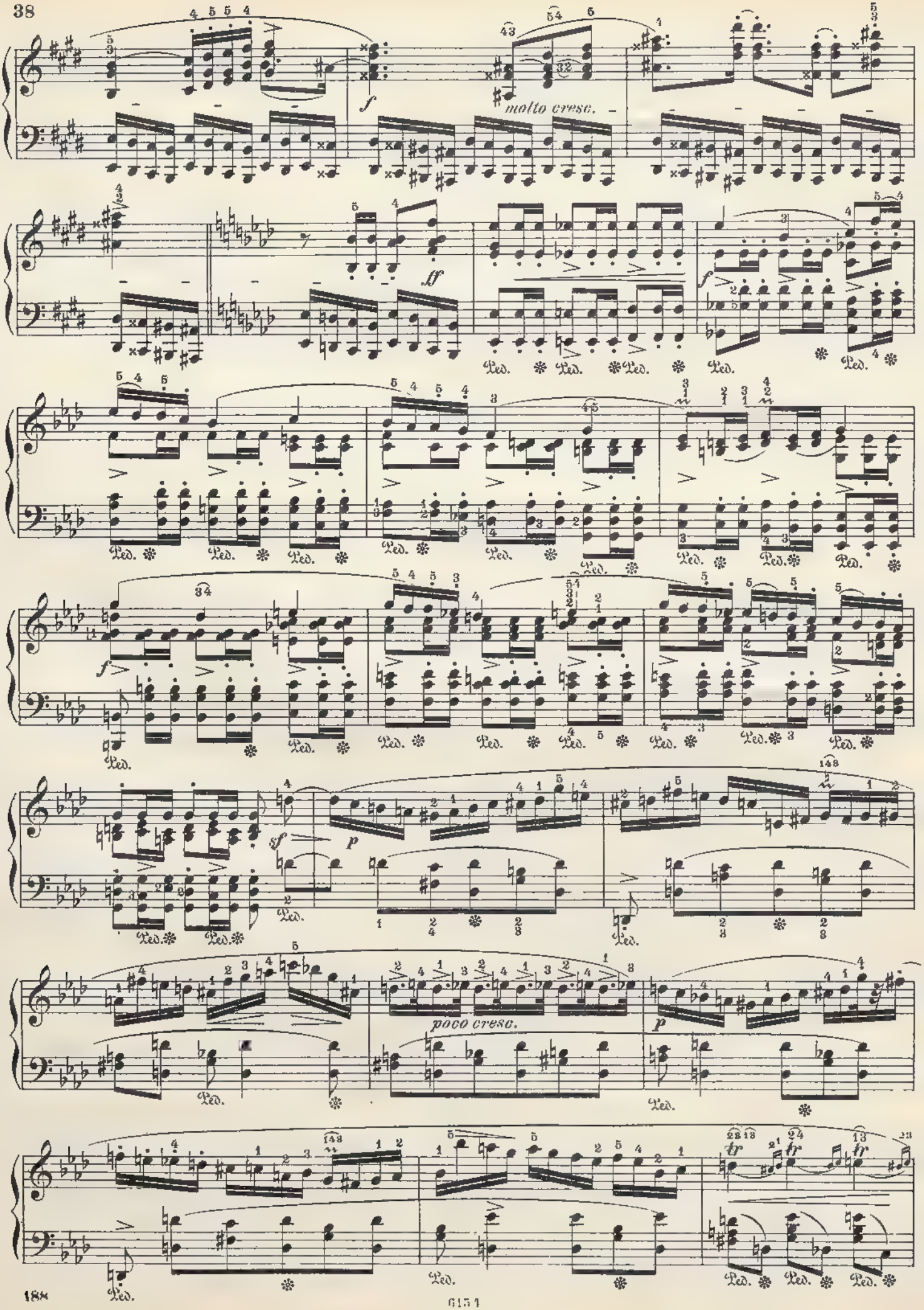

Maestoso.
6.
cresc.
cresc.

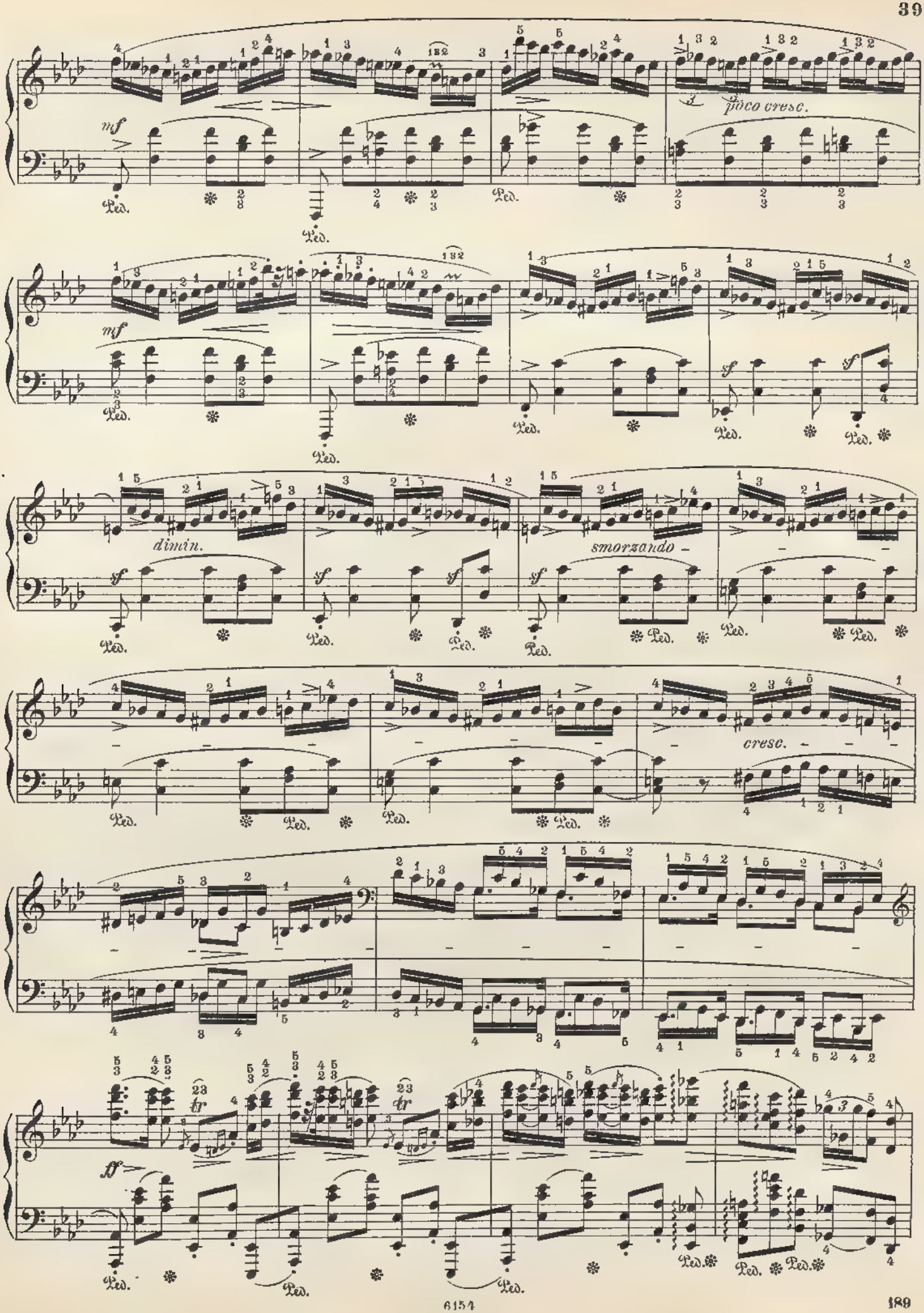

più f
cresc
ff
più f
ff

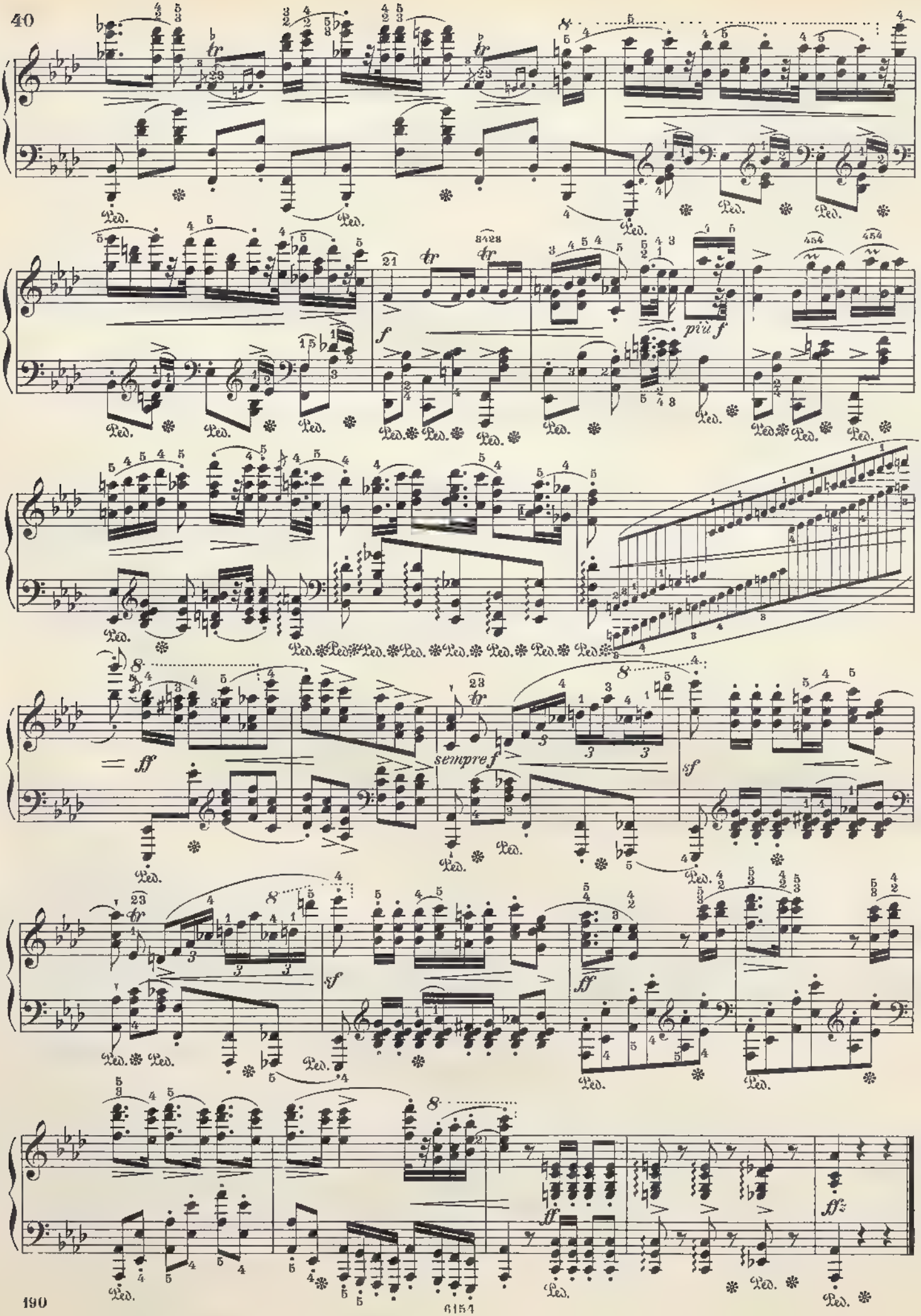

fz
cresc. molto
ff
fz
cresc. molto
ff
sostenuto
f
più f
cresc.
ff
ff


f
più f
ff
pp
sotto voce
sempre stacc.


poco a poco cresc.
f
molto cresc.
ff
Ped.
Ped.
sotto voce
m.s.
simile
fz
pp
poco a poco cresc.


molto cresc.
poco cresc.


mf
poco cresc.
mf
sf
dimin.
smorzando
cresc.
ff
tr

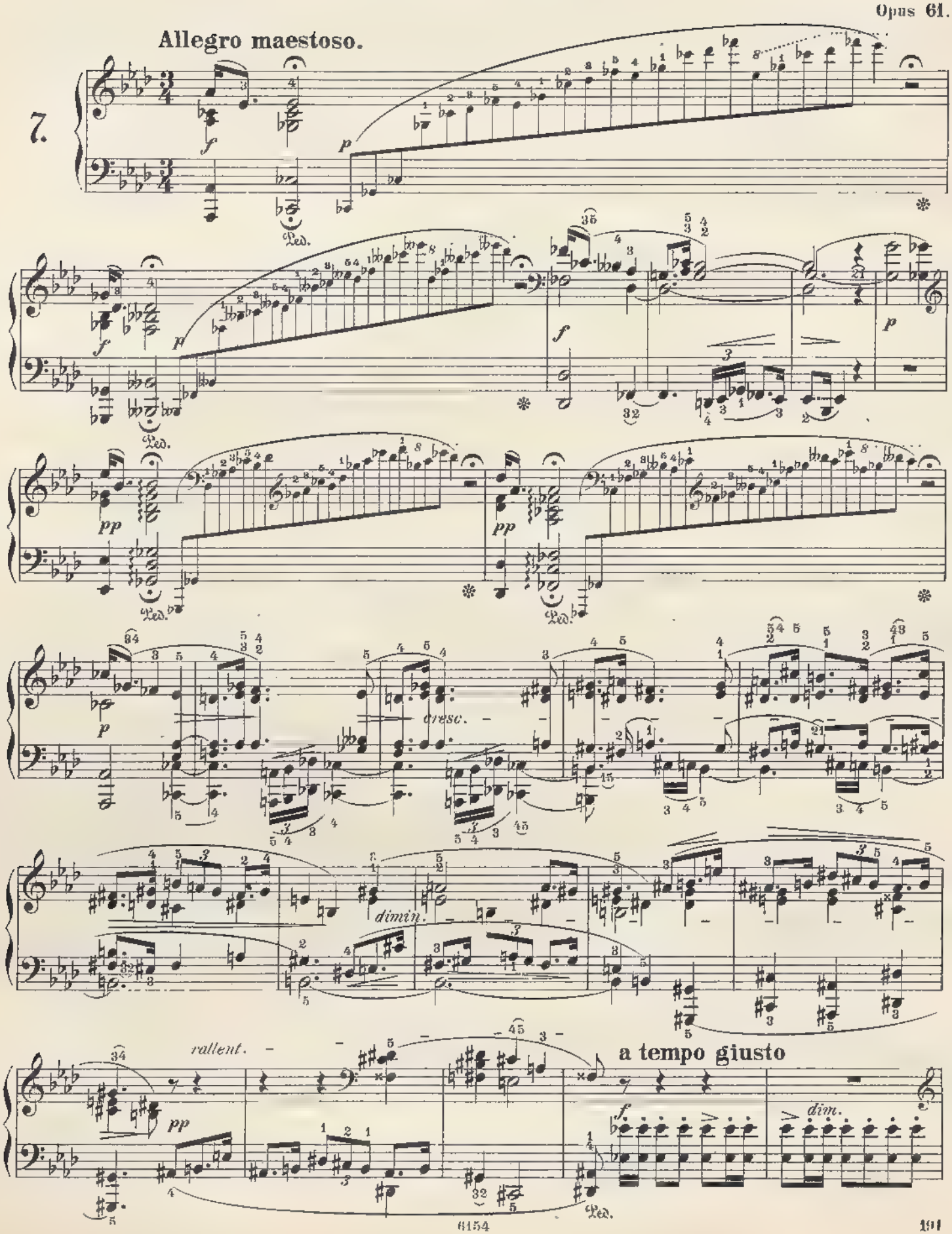

più f
sempre f

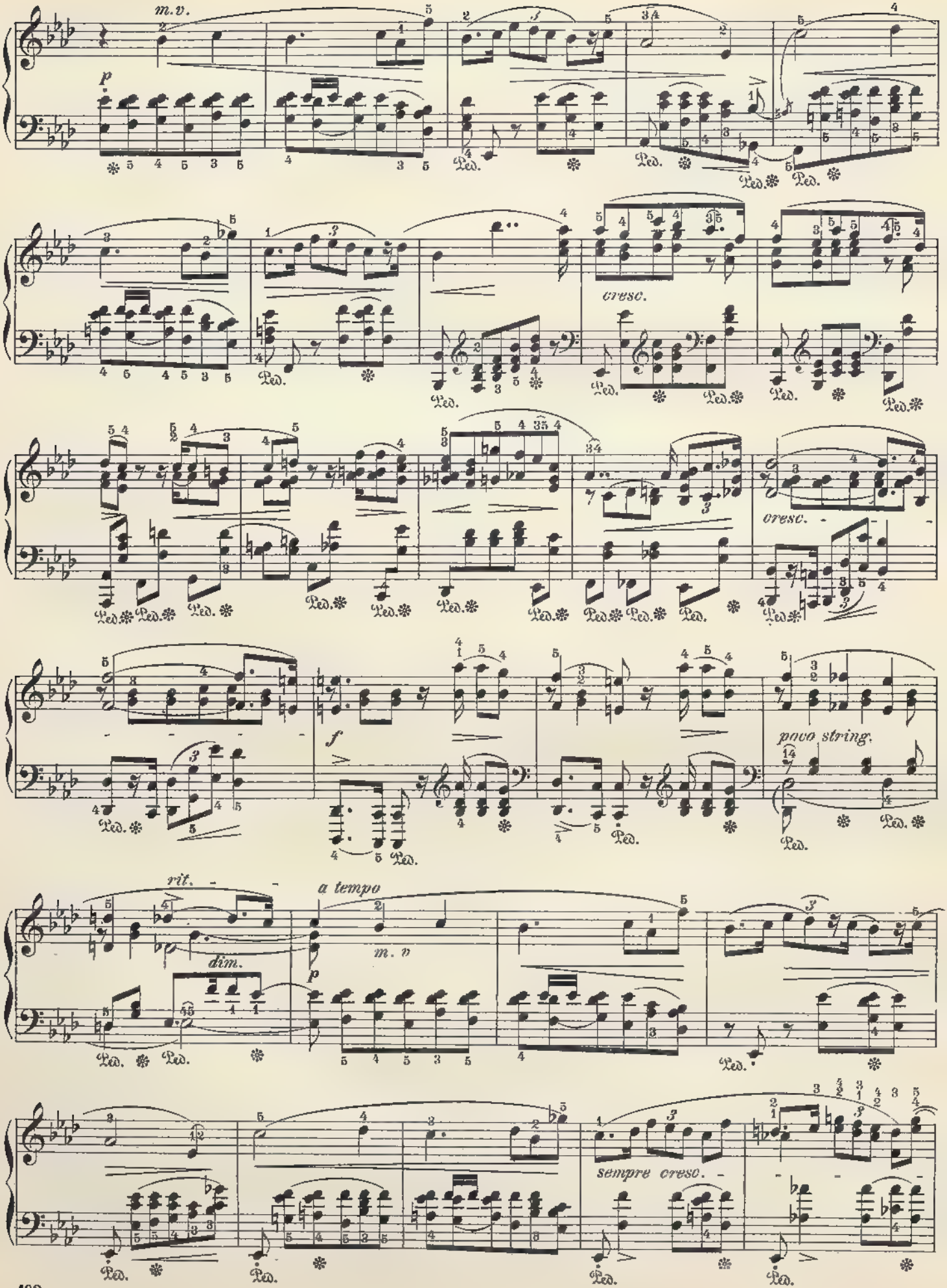
# Polonaise-Fantaisie.

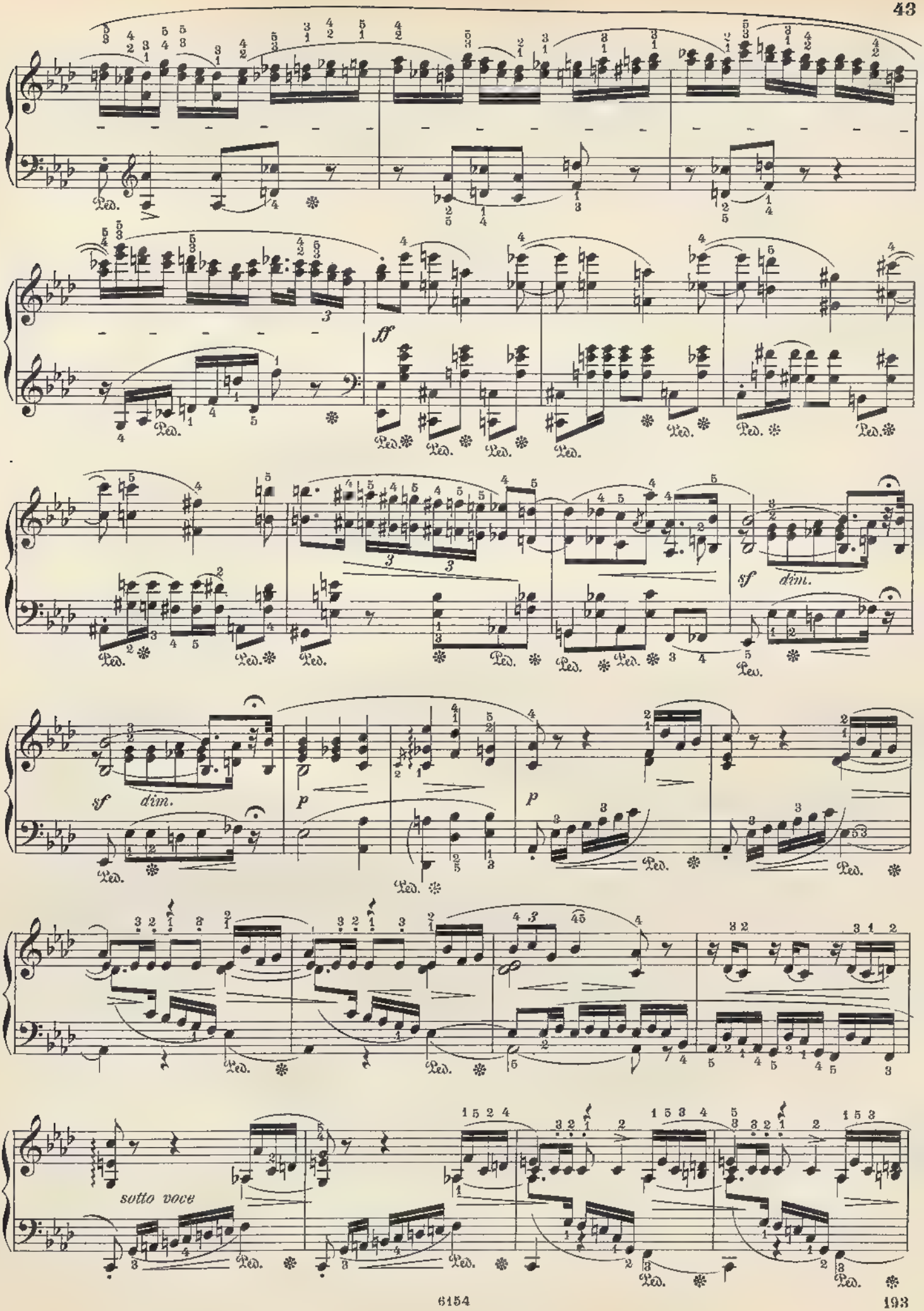
Opus 61.

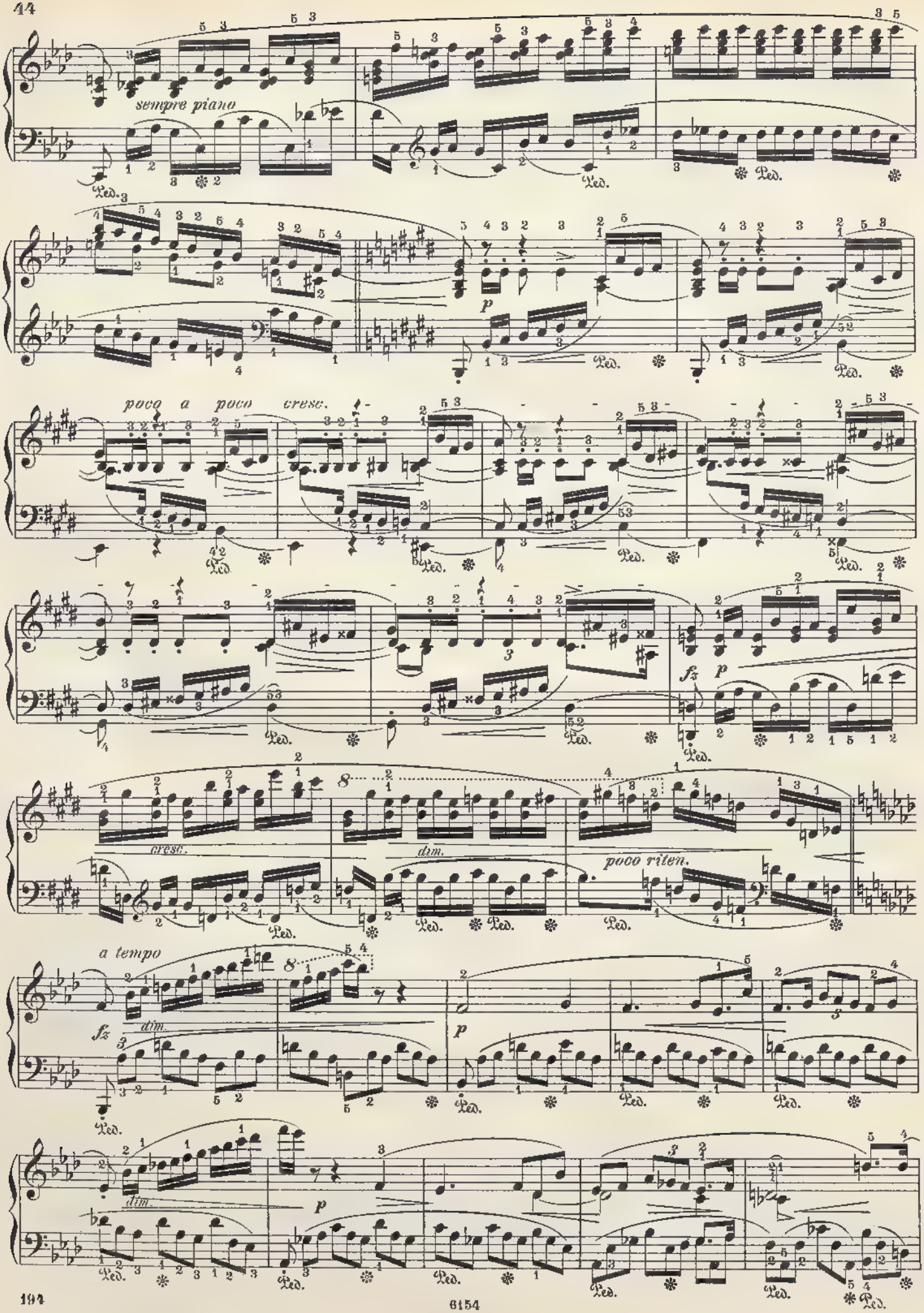
## Allegro maestoso.

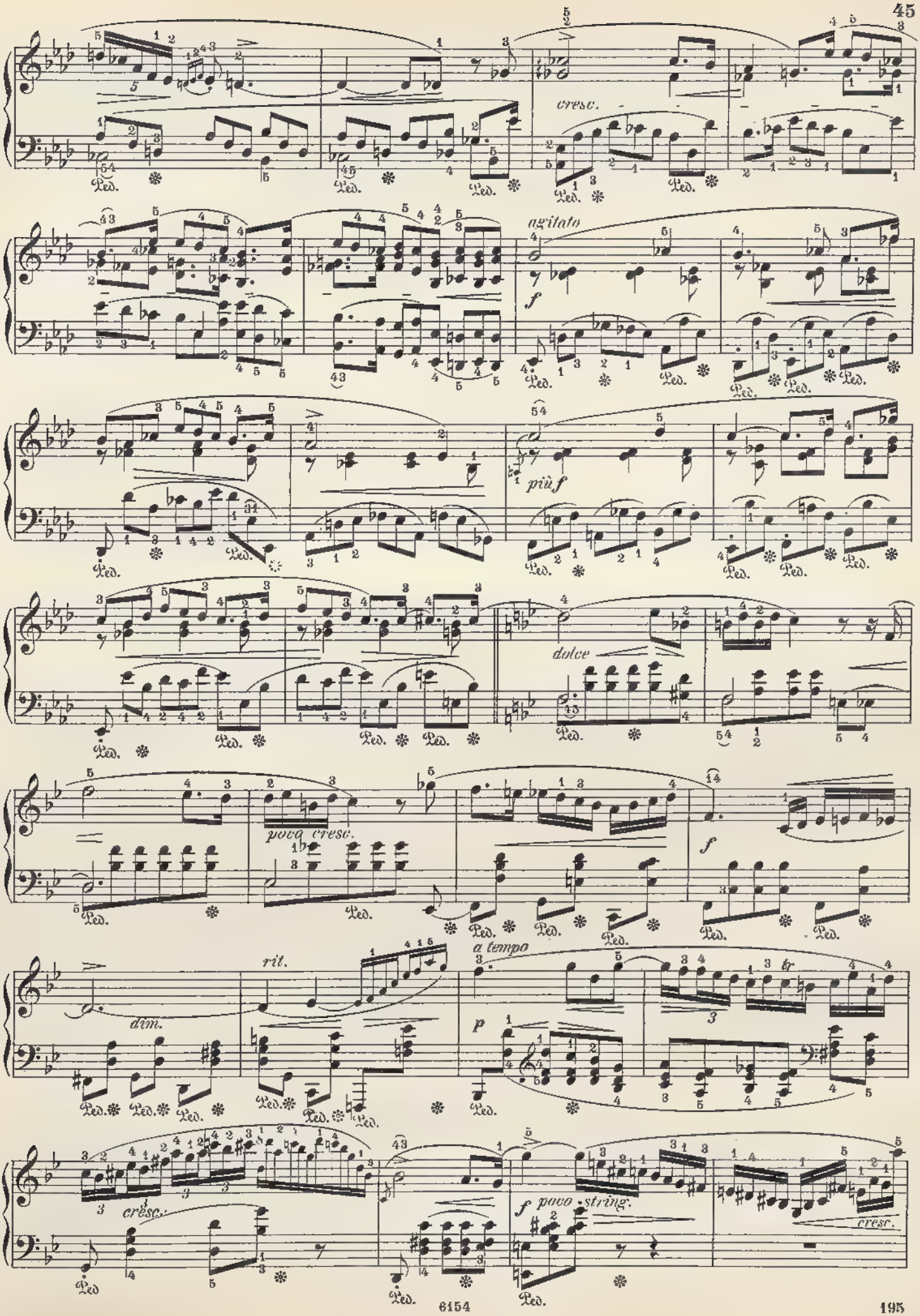
7.

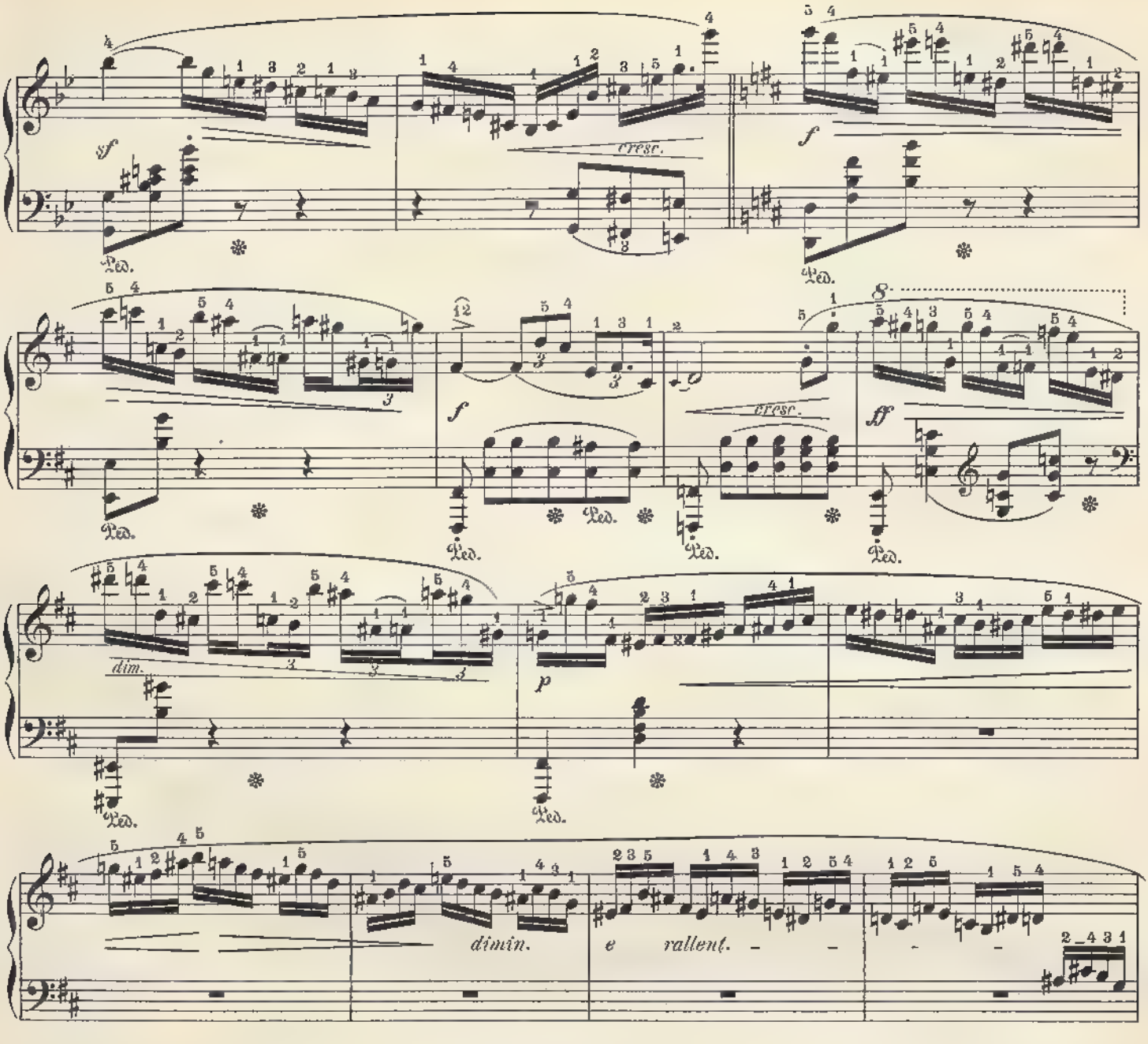



m.v.
p
Ped.
cresc.
f
poco string.
rit.
dim.
a tempo
m. p
sempre cresc.

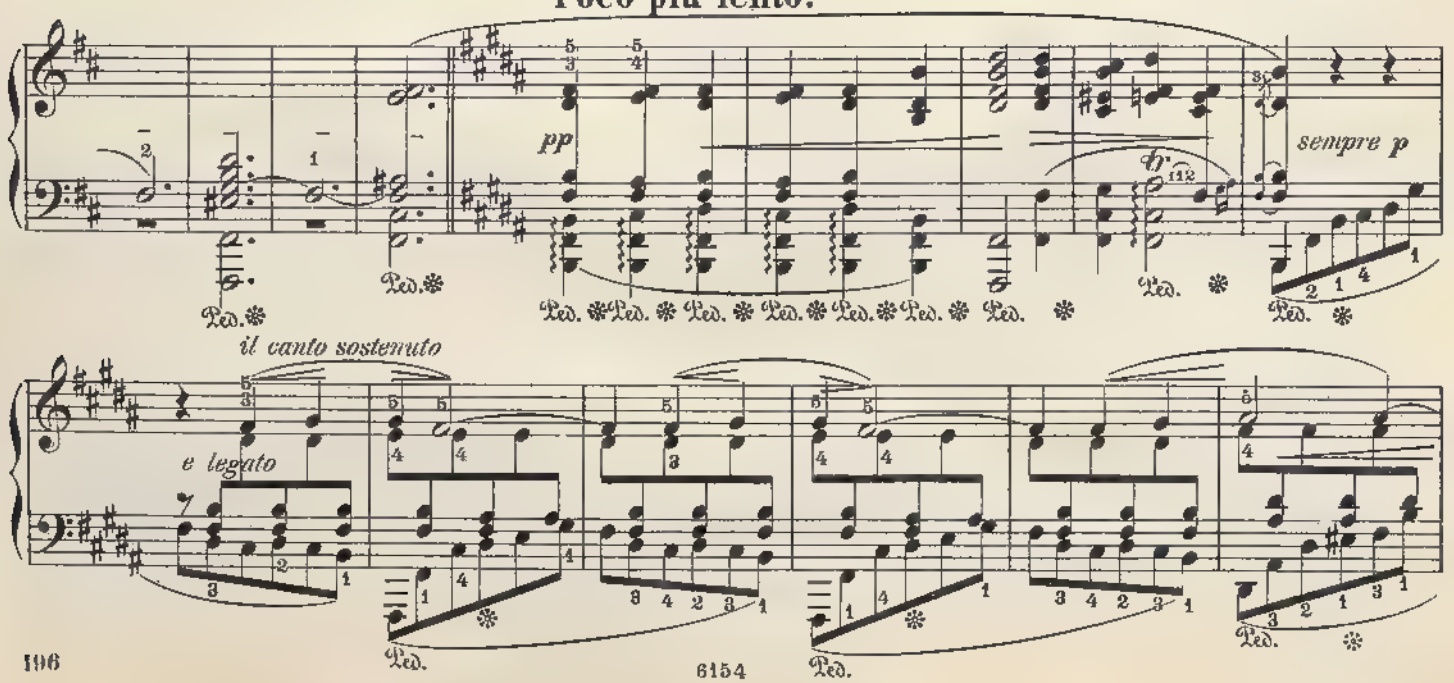

ff
sf
dim.
p
sf
dim.
sotto voce

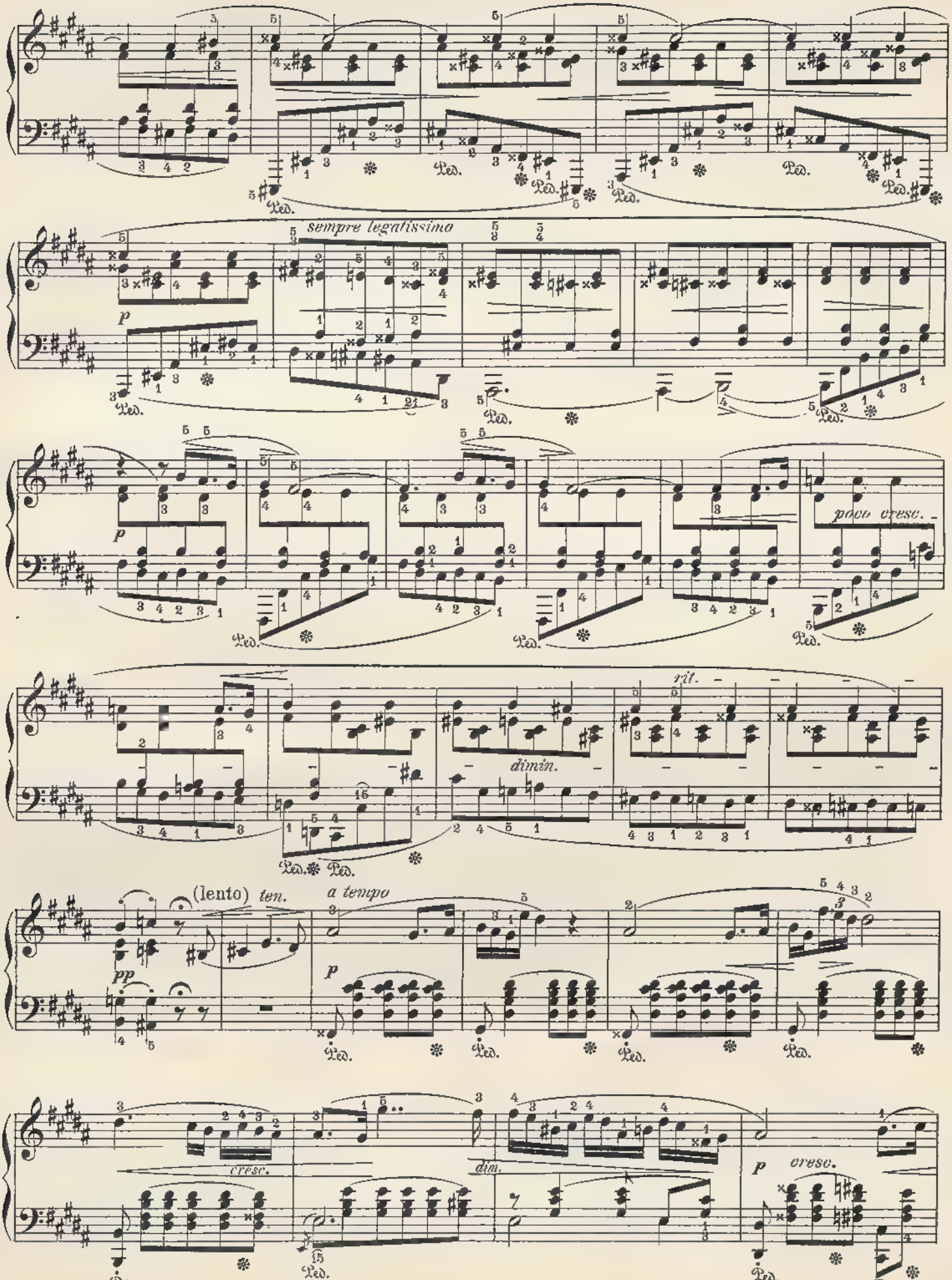

sempre piano
p
poco a poco cresc.
fz
p
cresc.
dim.
poco riten.
a tempo
fz
dim.
p
dim.
p

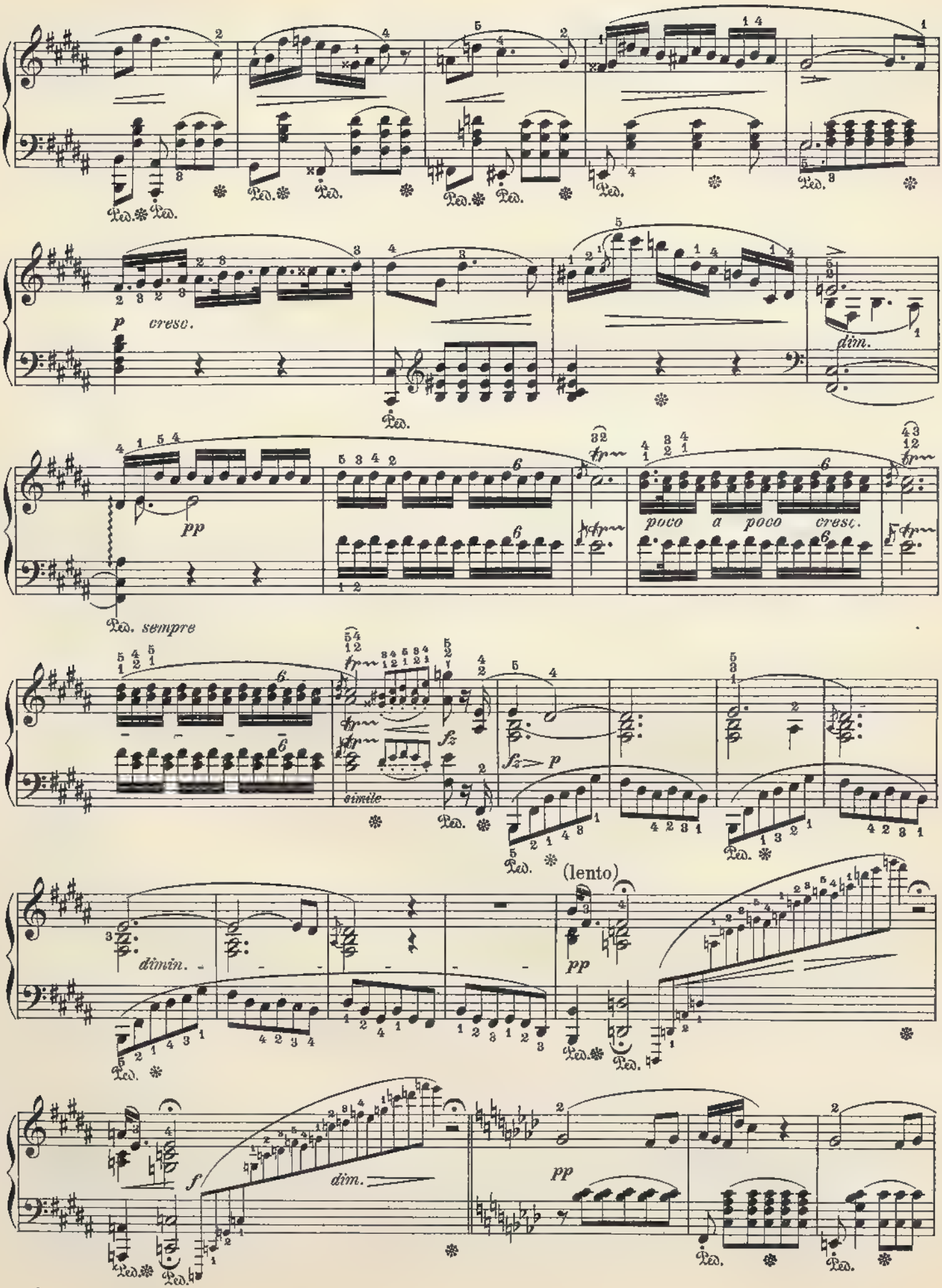

cresc.
agitato
f
più f
dolce
poco cresc.
f
dim.
rit.
a tempo
p
cresc.
f poco string.
cresc.

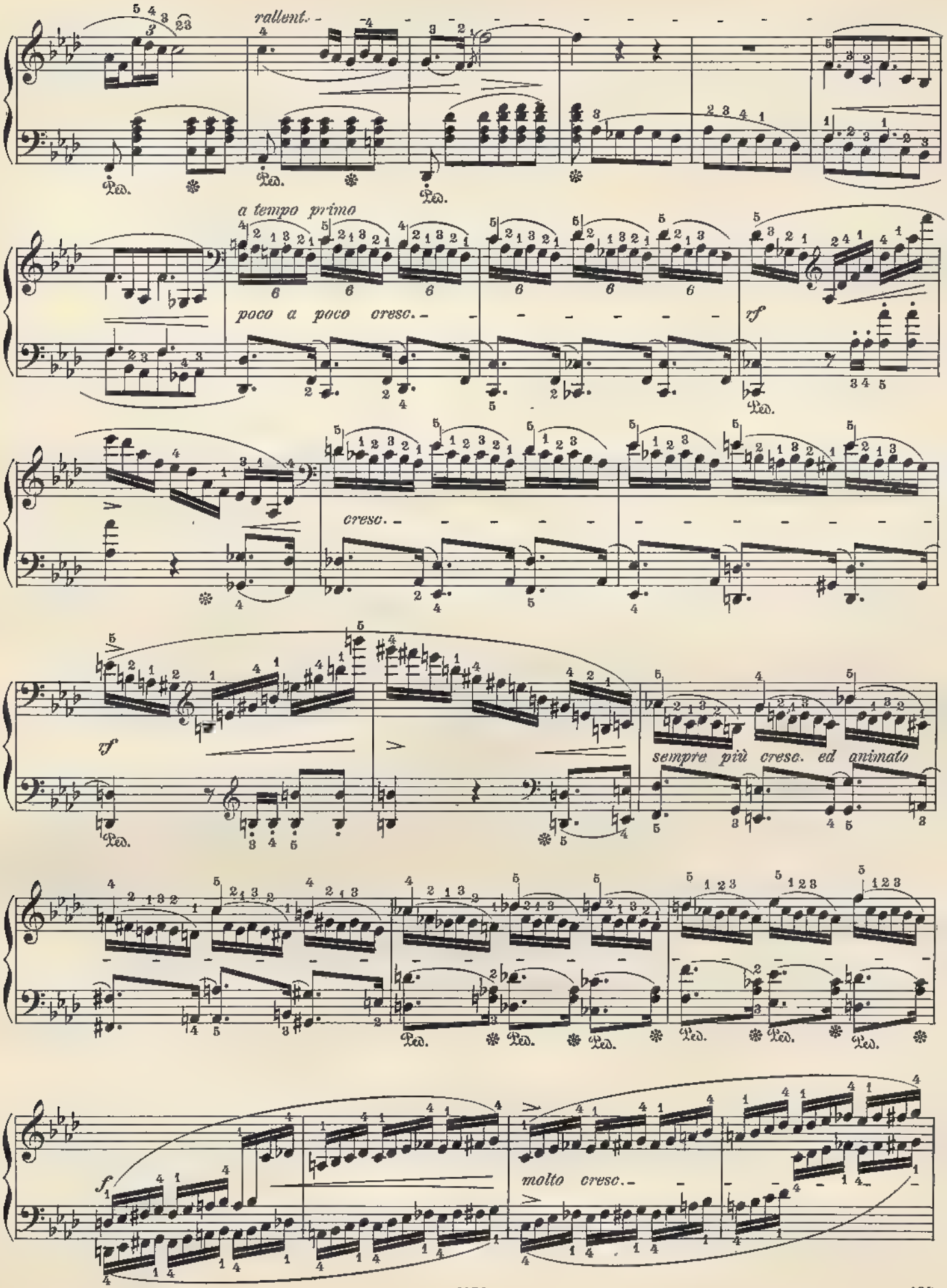


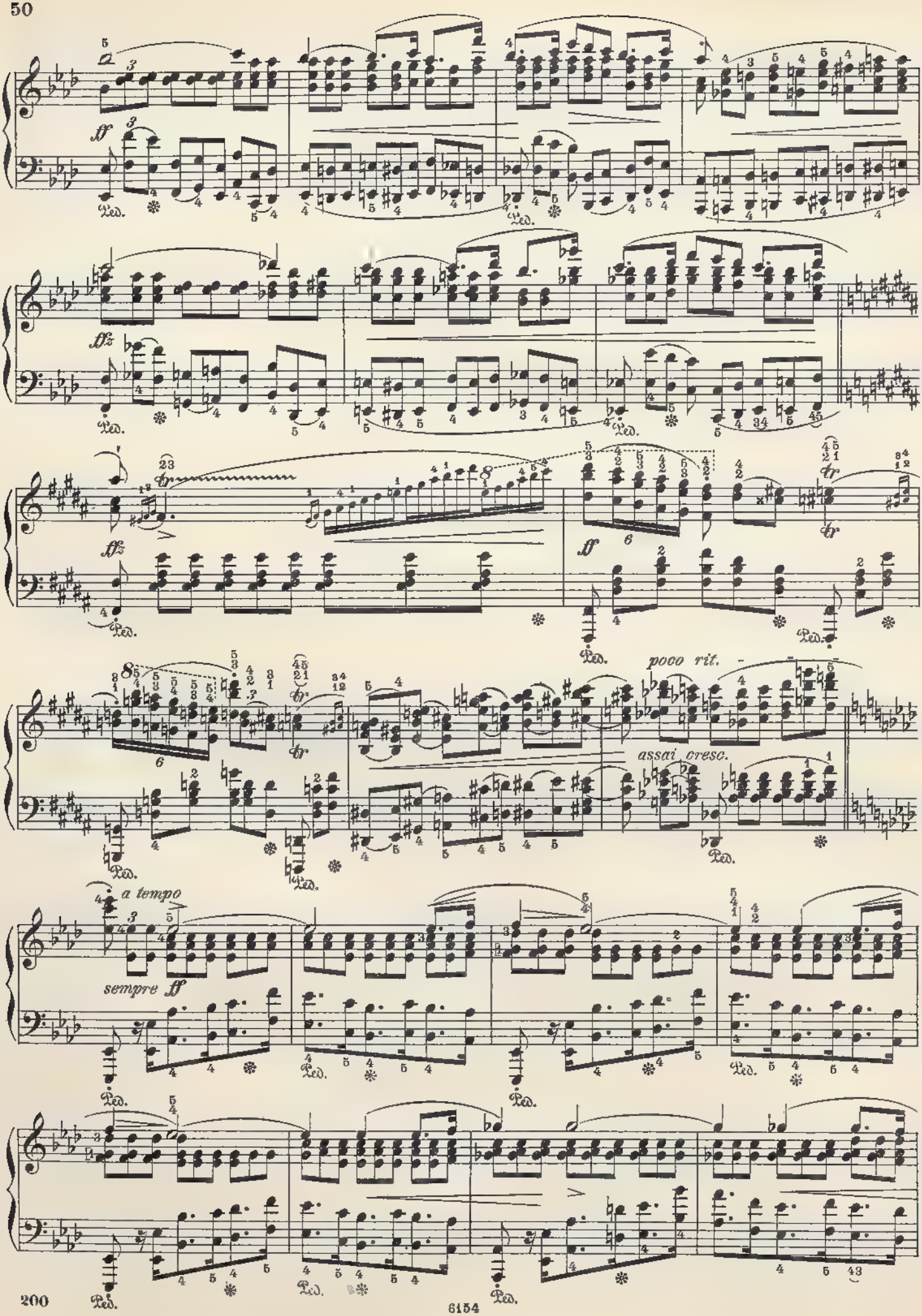

## Poco più lento.

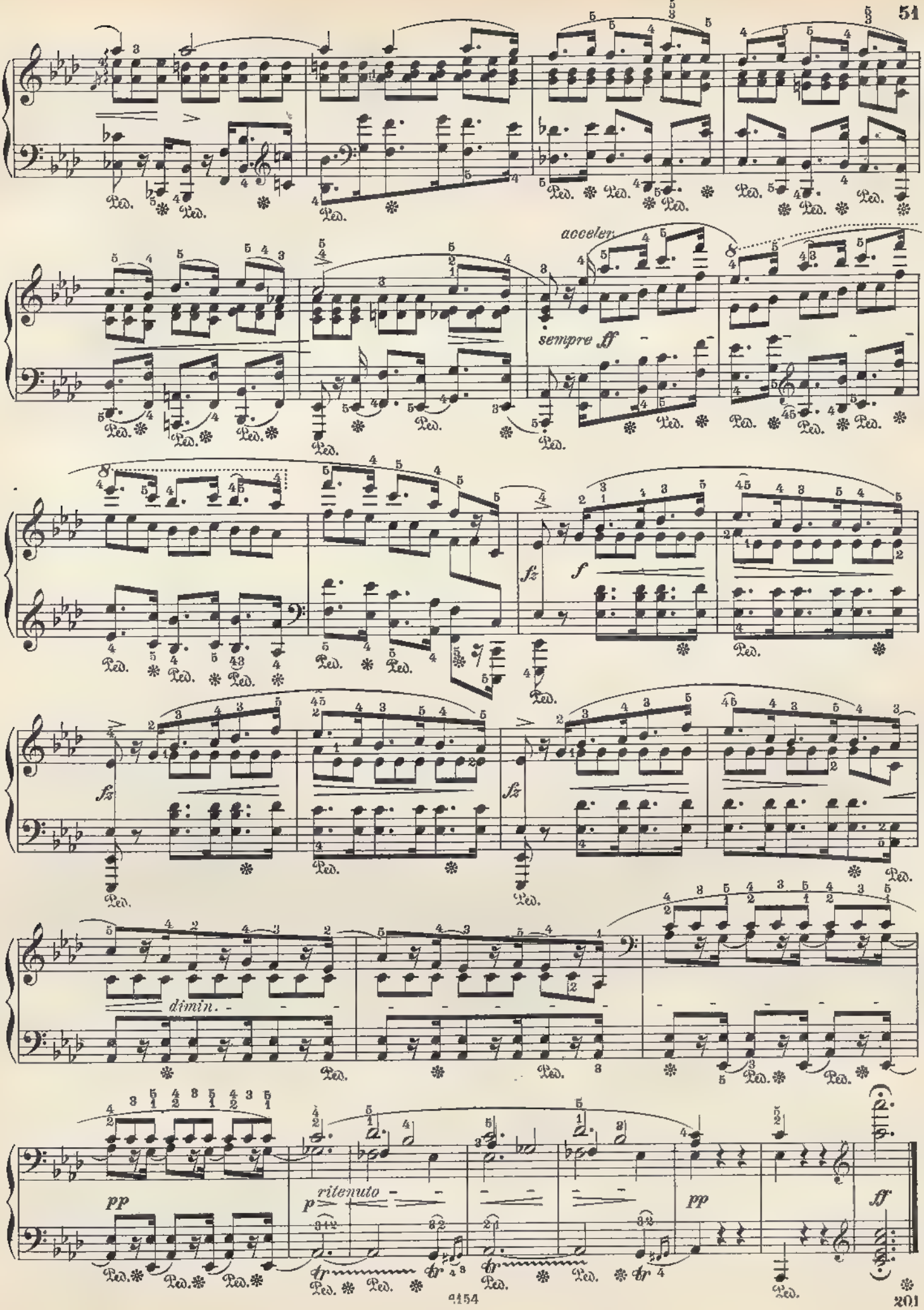



sempre legatissimo
poco cresc.
rit.
dimin.
(lento) ten.
a tempo
cresc.
dim.
p cresc.


p
cresc.
dim.
pp
poco a poco cresc.
Ped. sempre
simile
fz
fz > p
dimin.
(lento)
pp
f
dim.
pp


rallent.
Ped.
a tempo primo
poco a poco cresc.
cresc.
sempre più cresc. ed animato
molto cresc.

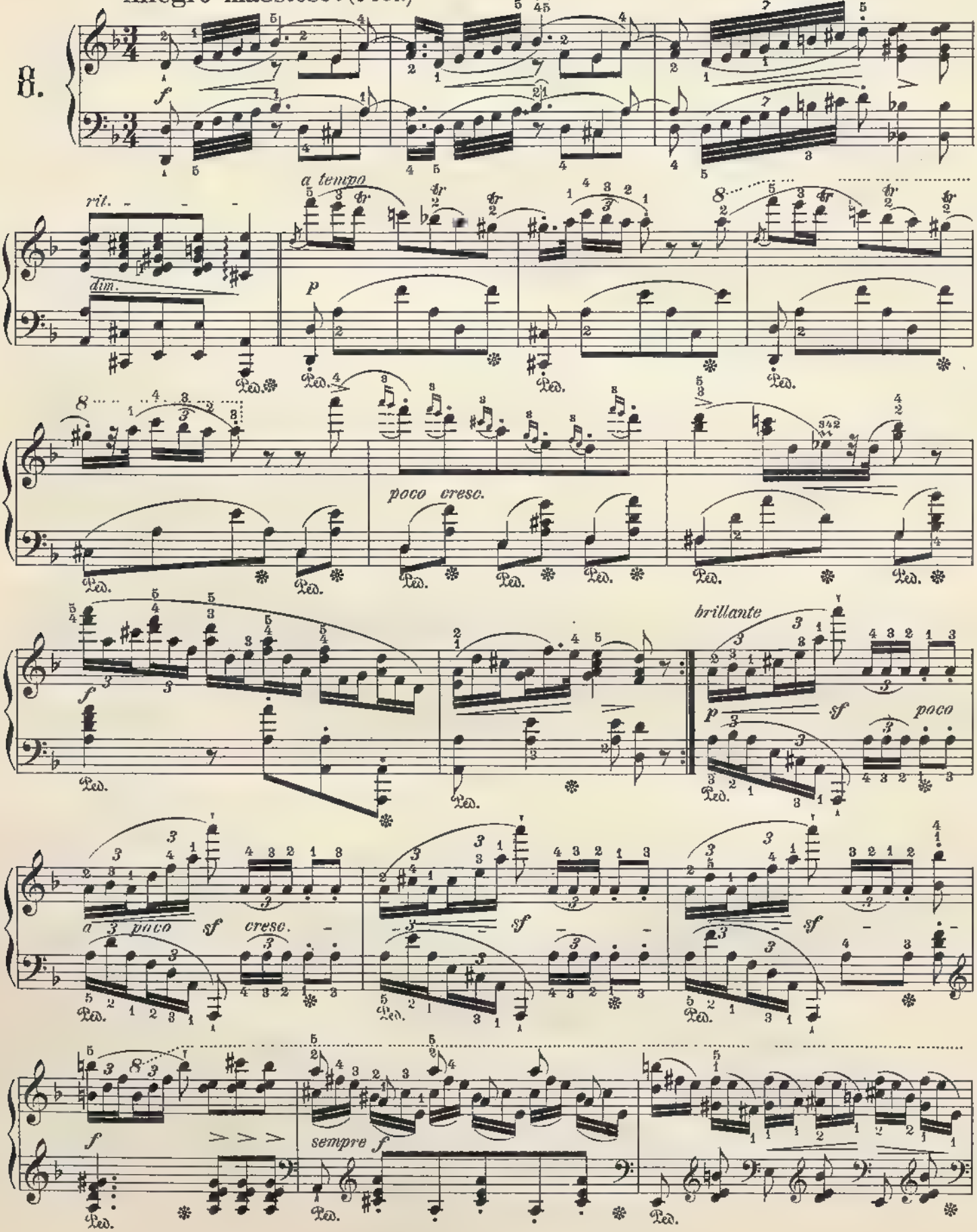

ff
Ped.
ffz
tr
6
pooo rit.
assai cresc.
a tempo
sempre ff

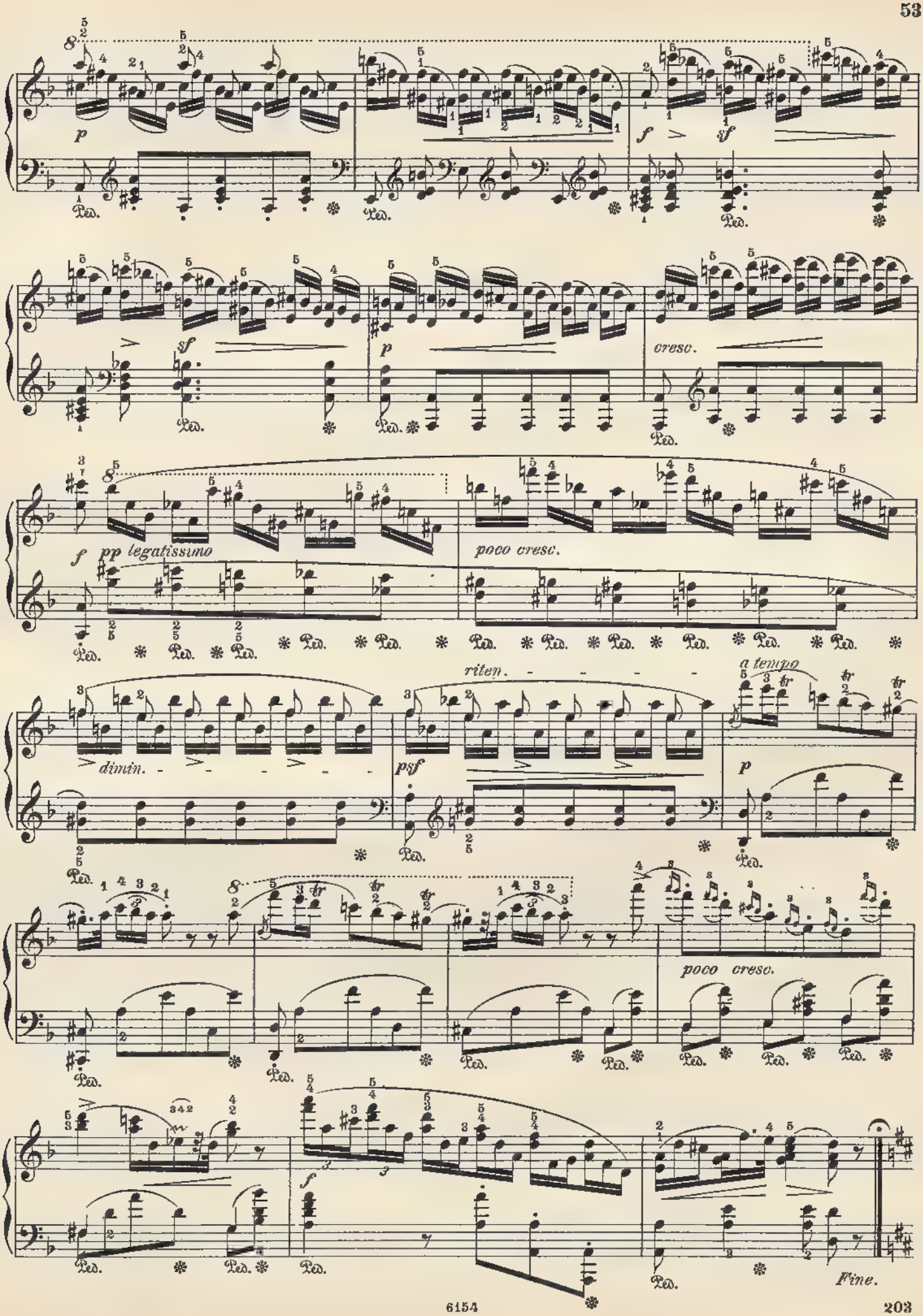

acceler.
sempre ff
fz
f
dimin.
pp
ritenuto
p
pp
ff

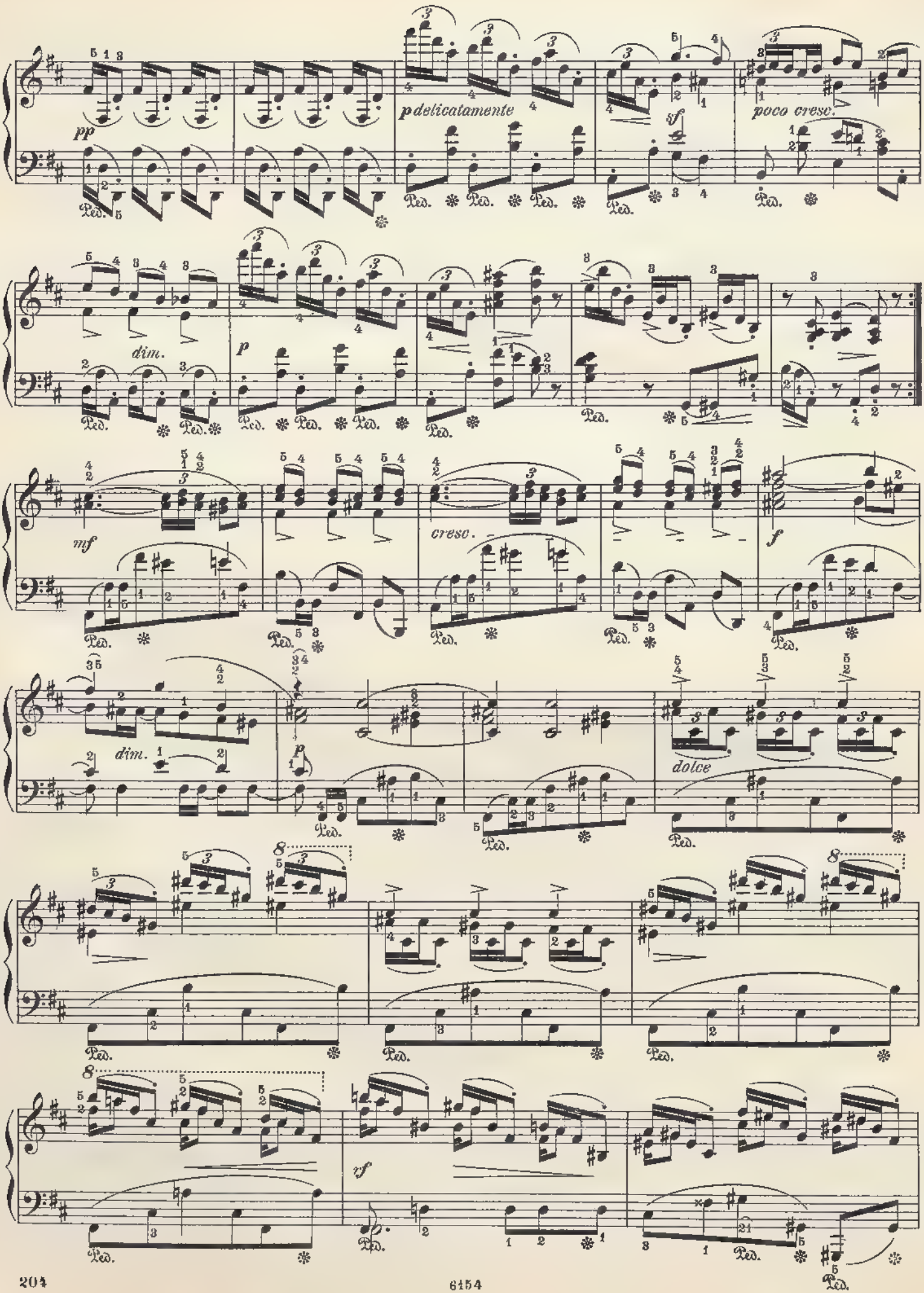
Op. 71, Nº I.

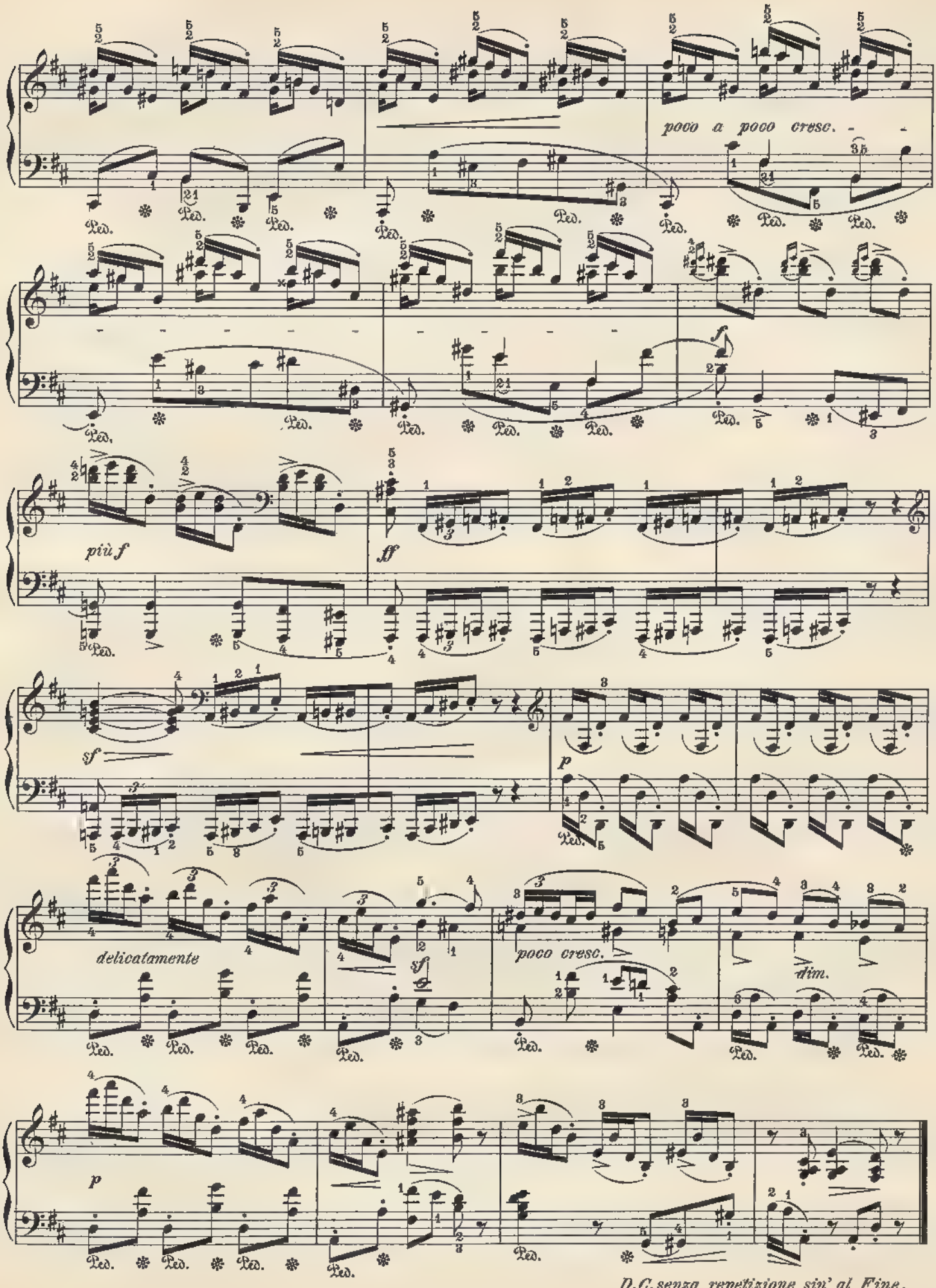
**Allegro maestoso.** (♩ = 84.)

8.



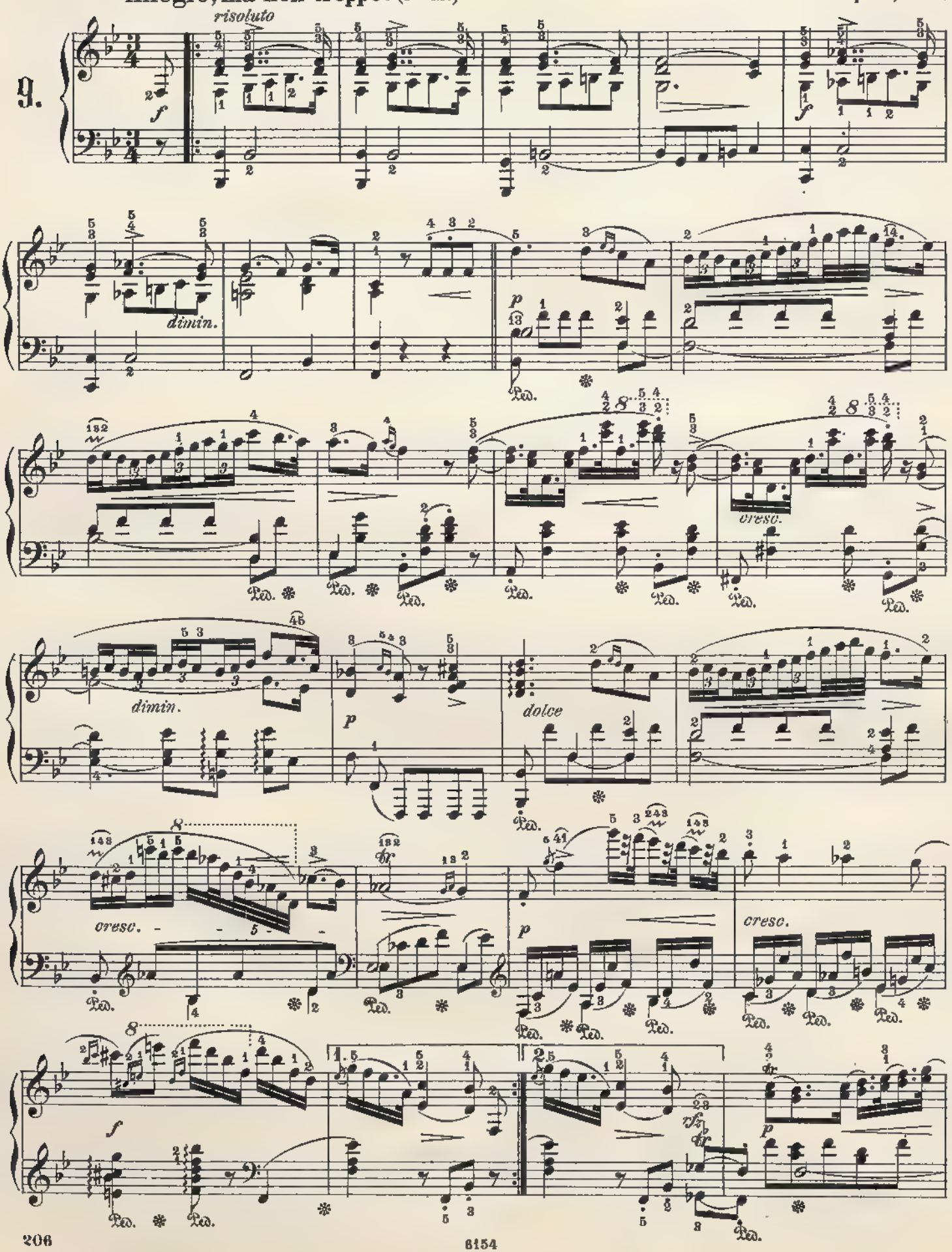

p
f
sf
sf
p
cresc.
f
pp legatissimo
poco cresc.
dimin.
riten.
psf
a tempo
p
poco cresc.
f
Fine.

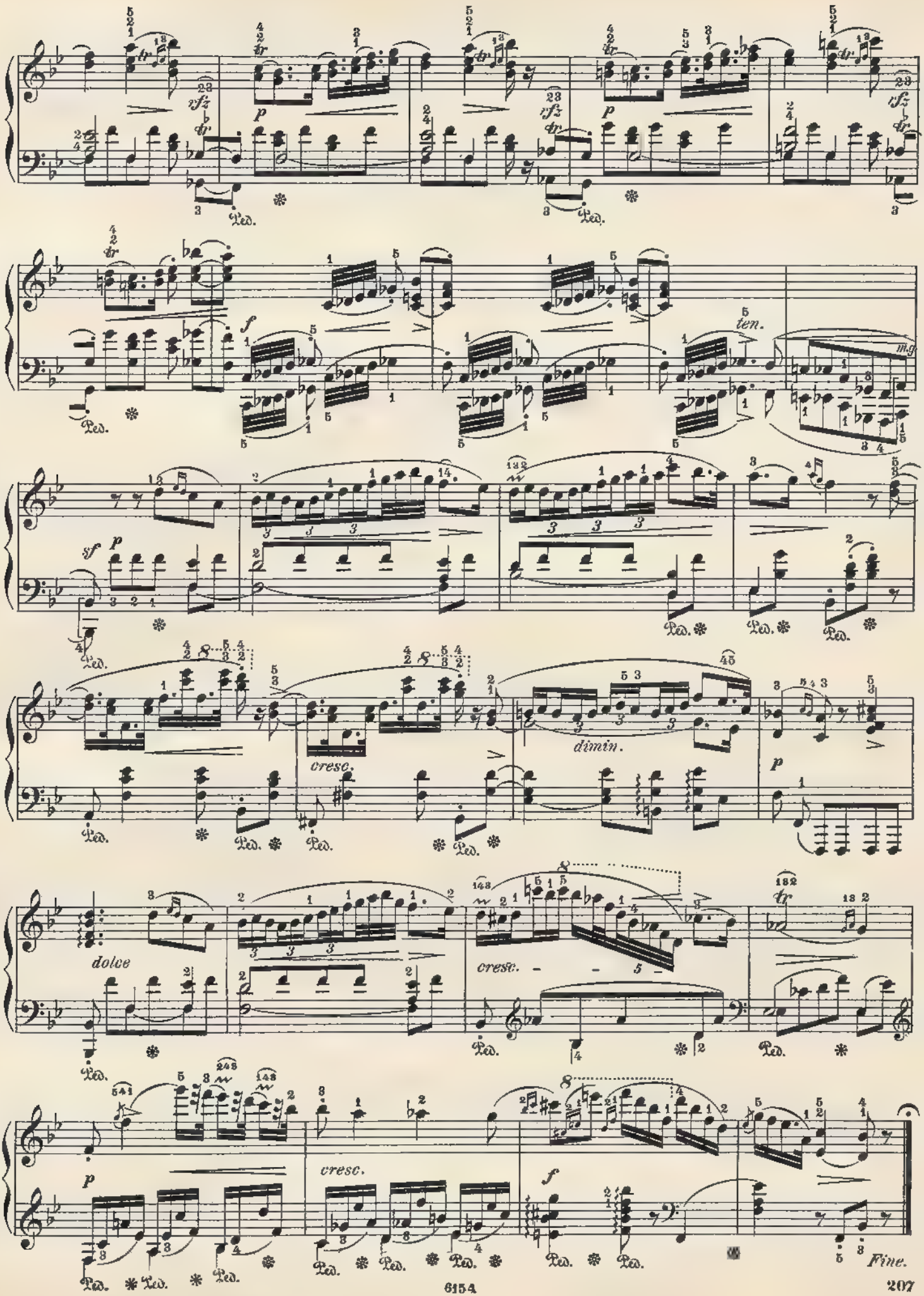

pp
pdelicatamente
sf
poco cresc.
dim.
p
mf
cresc.
f
dim.
p
dolce
rf
Ped.

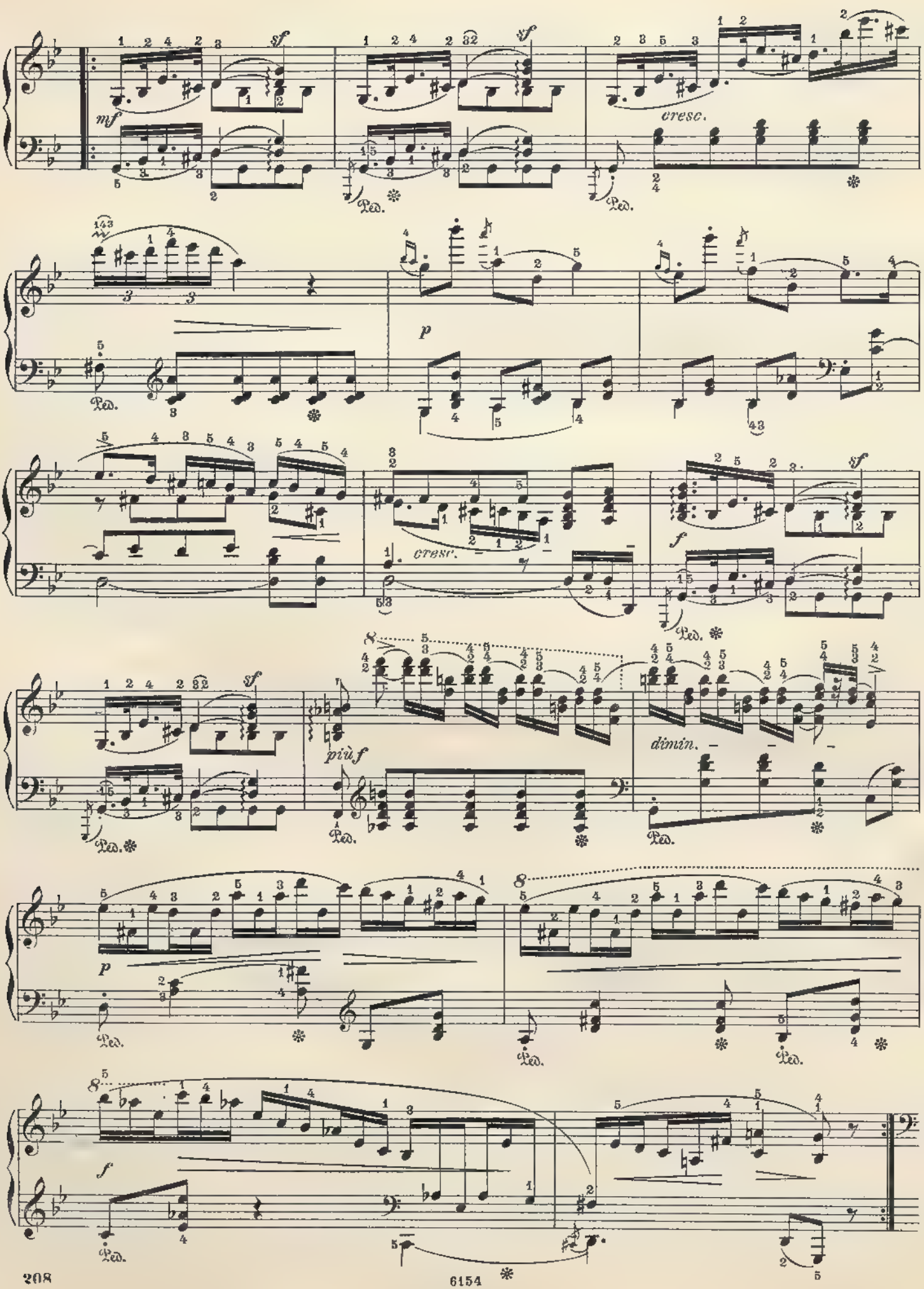

poco a poco cresc.
più f
ff
sf
p
delicatamente
sf
poco cresc.
dim.
p
D.C. senza repetizione sin' al Fine.

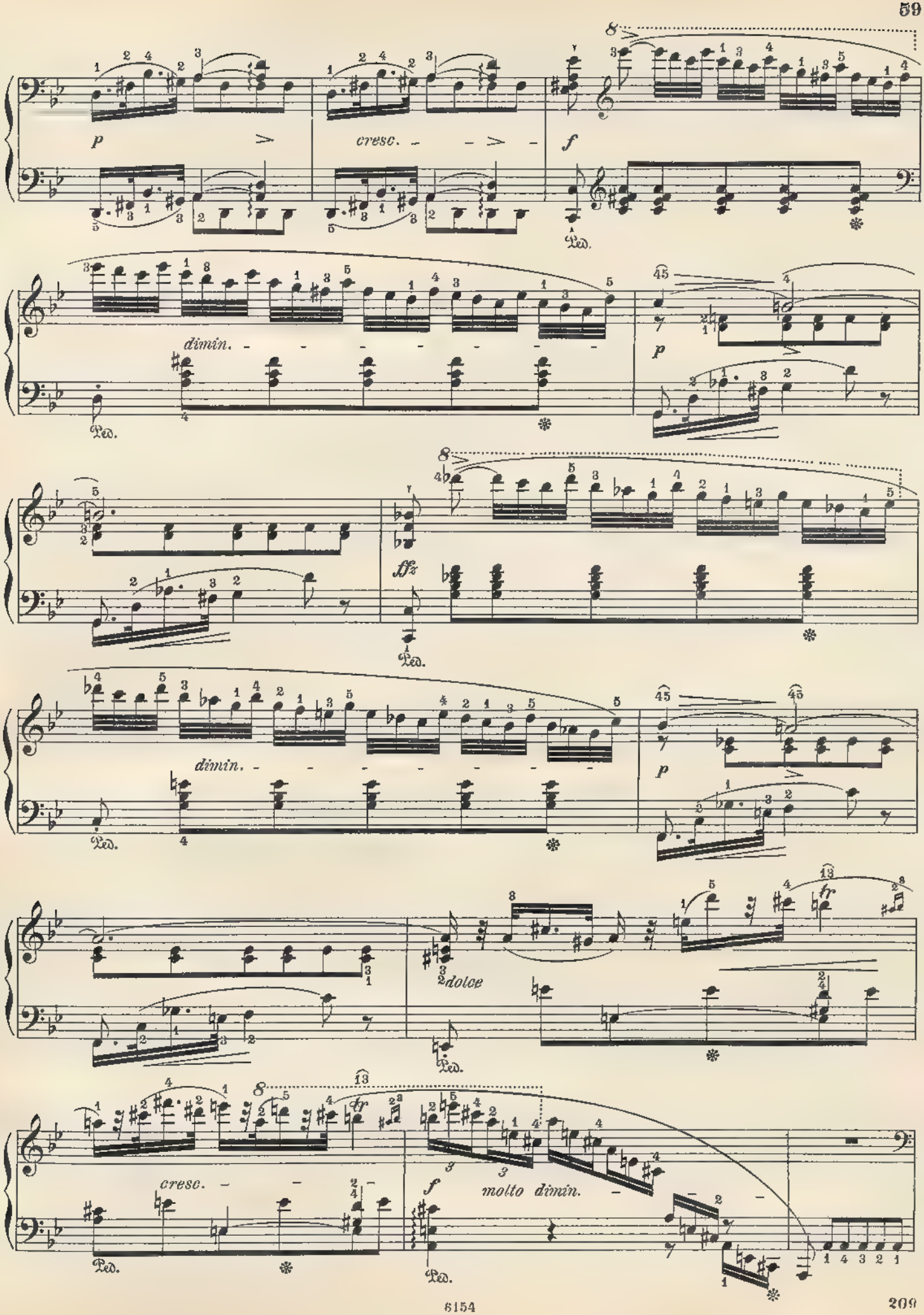
**Allegro, ma non troppo.** (♩ = 92.)

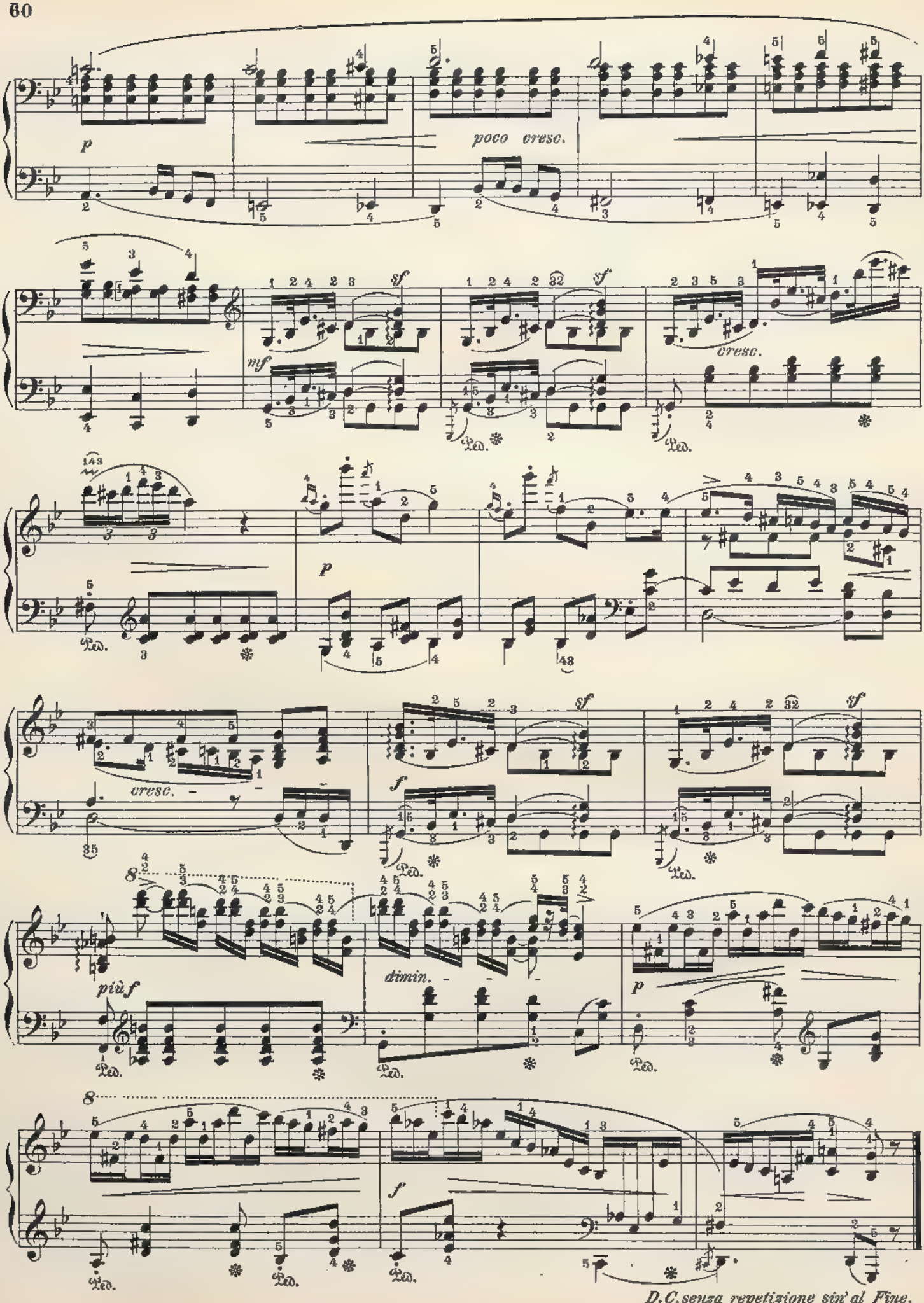
Op. 71, № II.




sfz
p
f
ten.
m.g
sf
cresc.
dimin.
dolce
cresc.
cresc.
f
Fine.


mf
sf
cresc.
p
cresc.
f
sf
più f
dimin.
p
f


p
cresc.
f
Ped.
dimin.
p
ffz
dolce
fr
molto dimin.

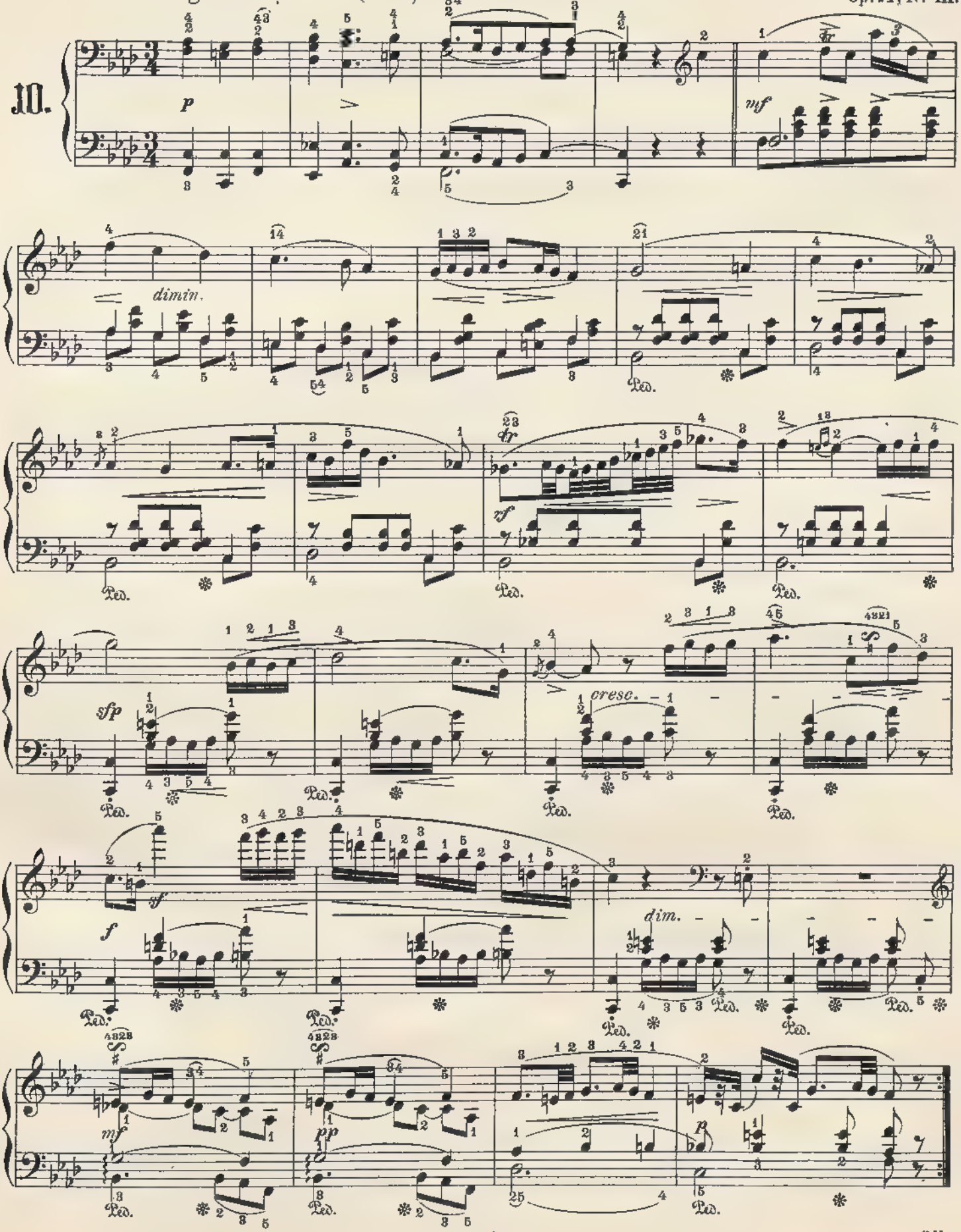


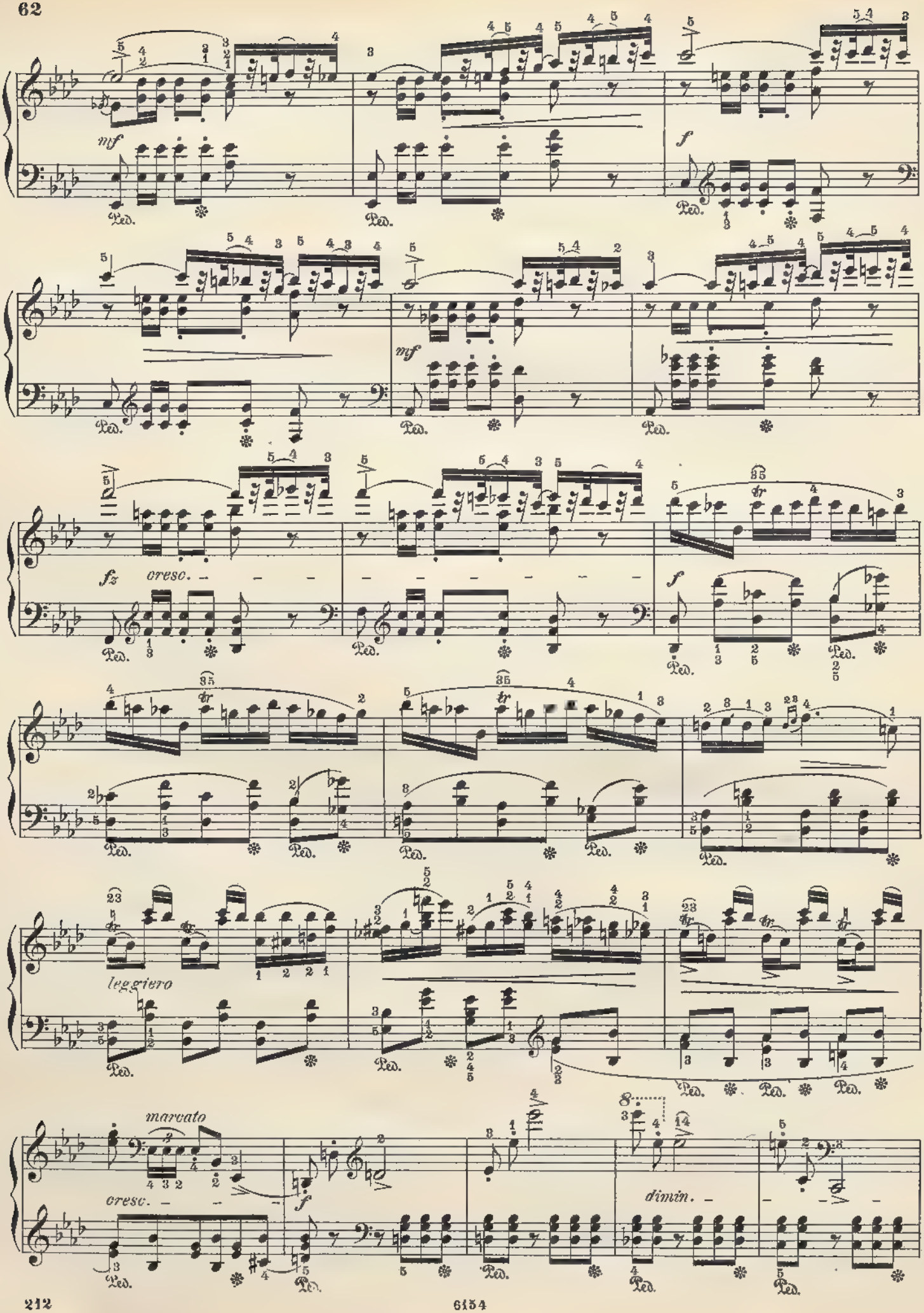

D.C. senza repetizione sin' al Fine.

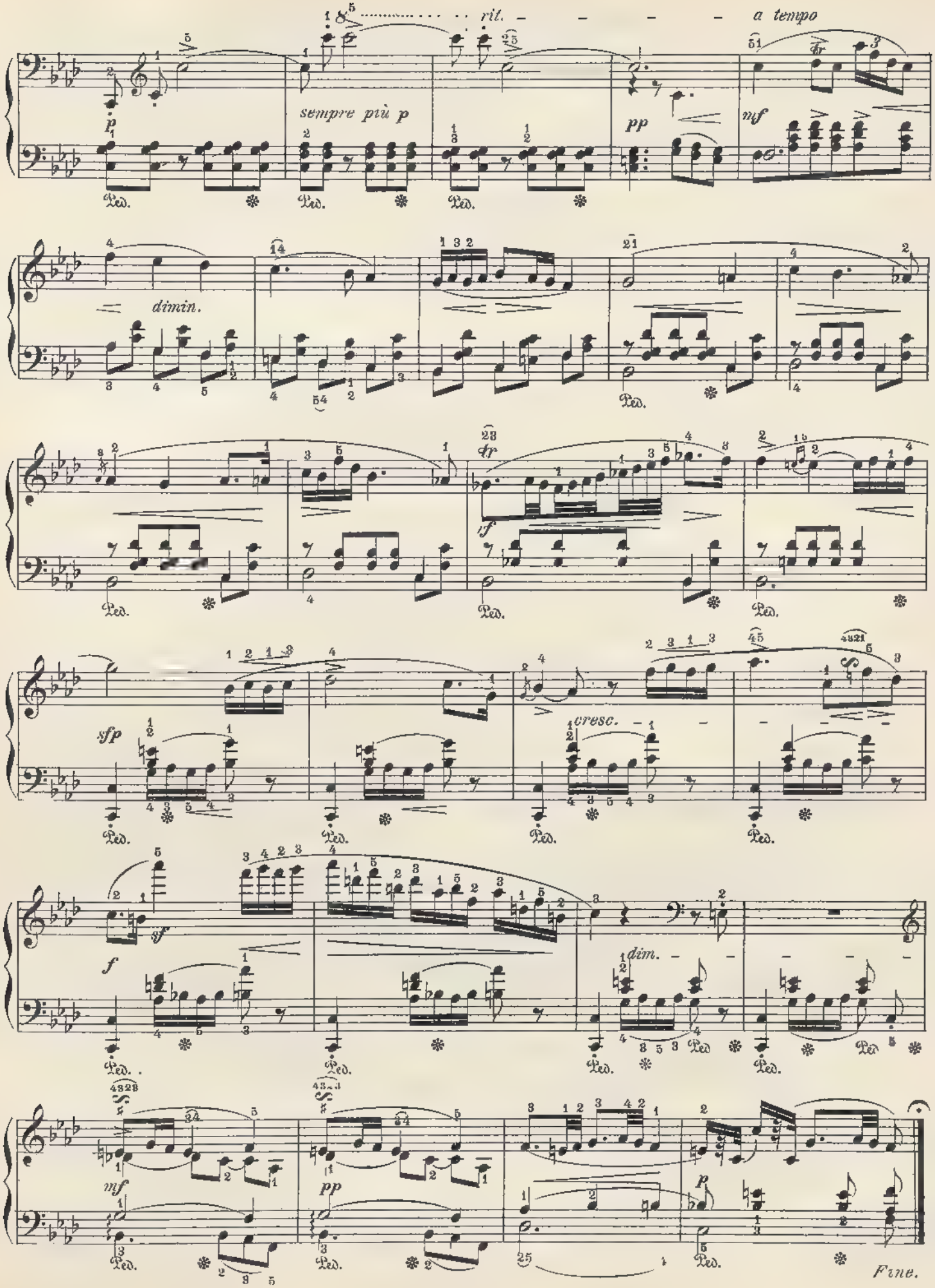
Allegro moderato. (♩= 80.)

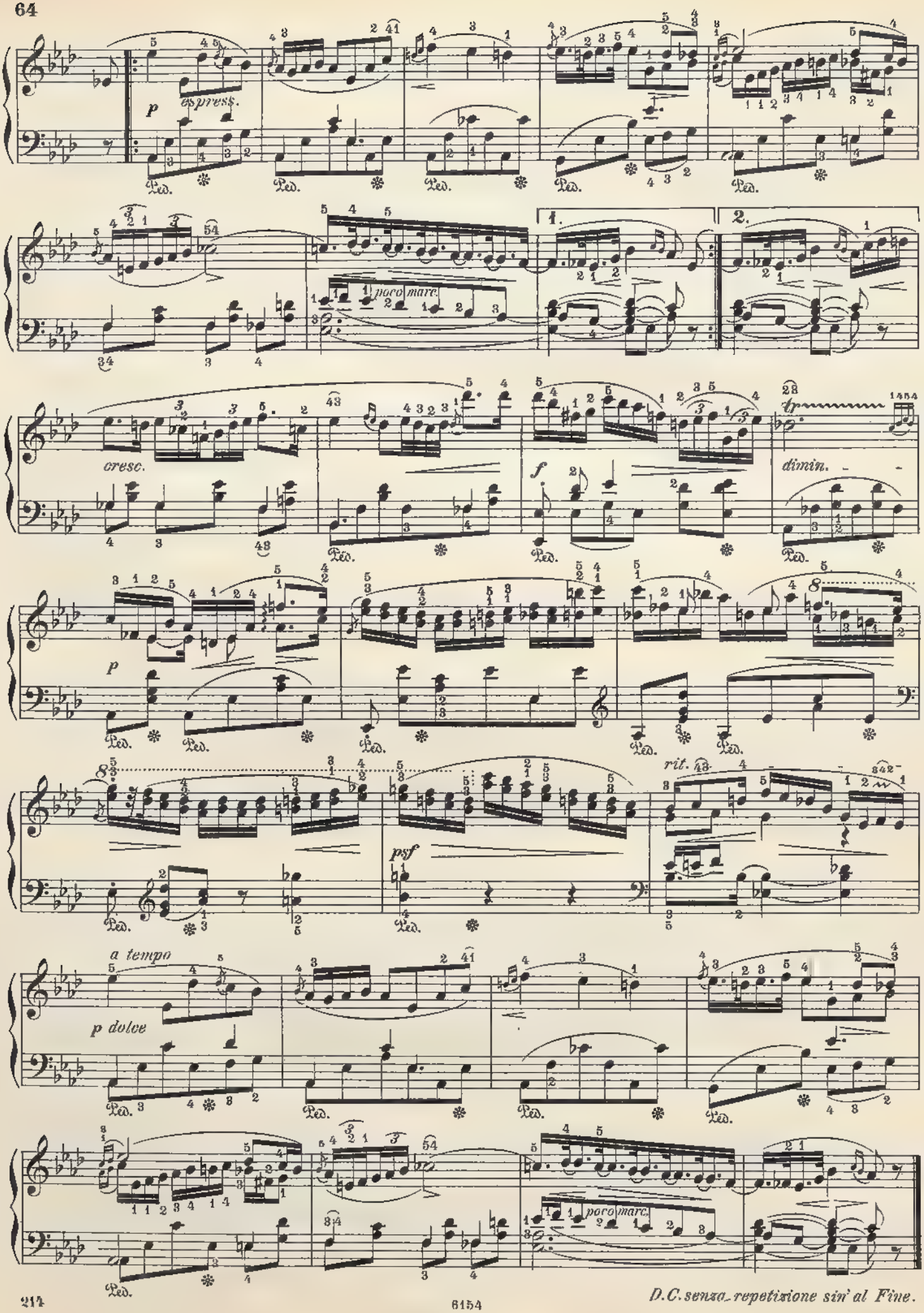
Op. 71, № III.

10.




mf
f
mf
fz
cresc.
f
leggiero
marcato
cresc.
f
dimin.

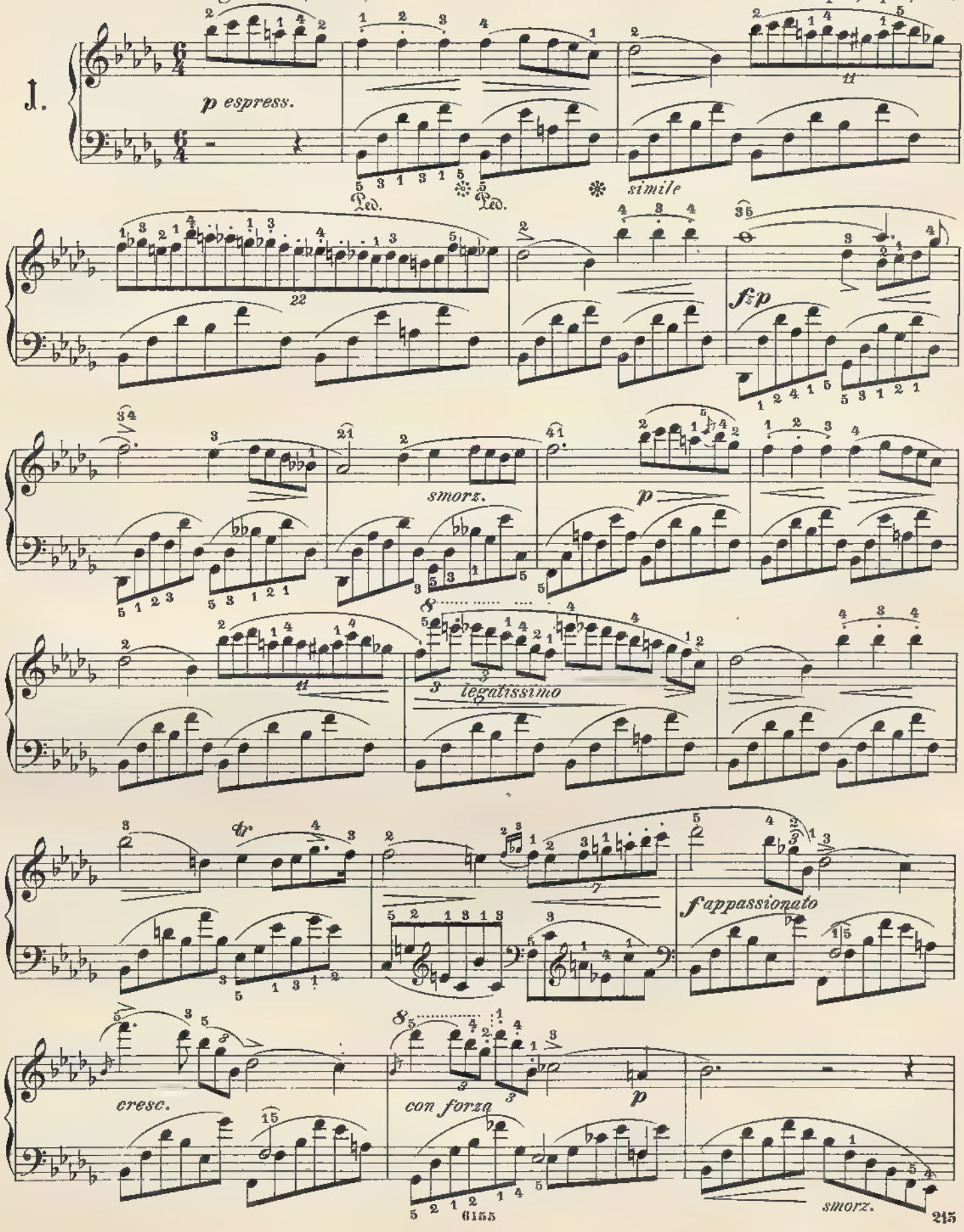

rit.
a tempo
sempre più p
dimin.
dim.
Fine.

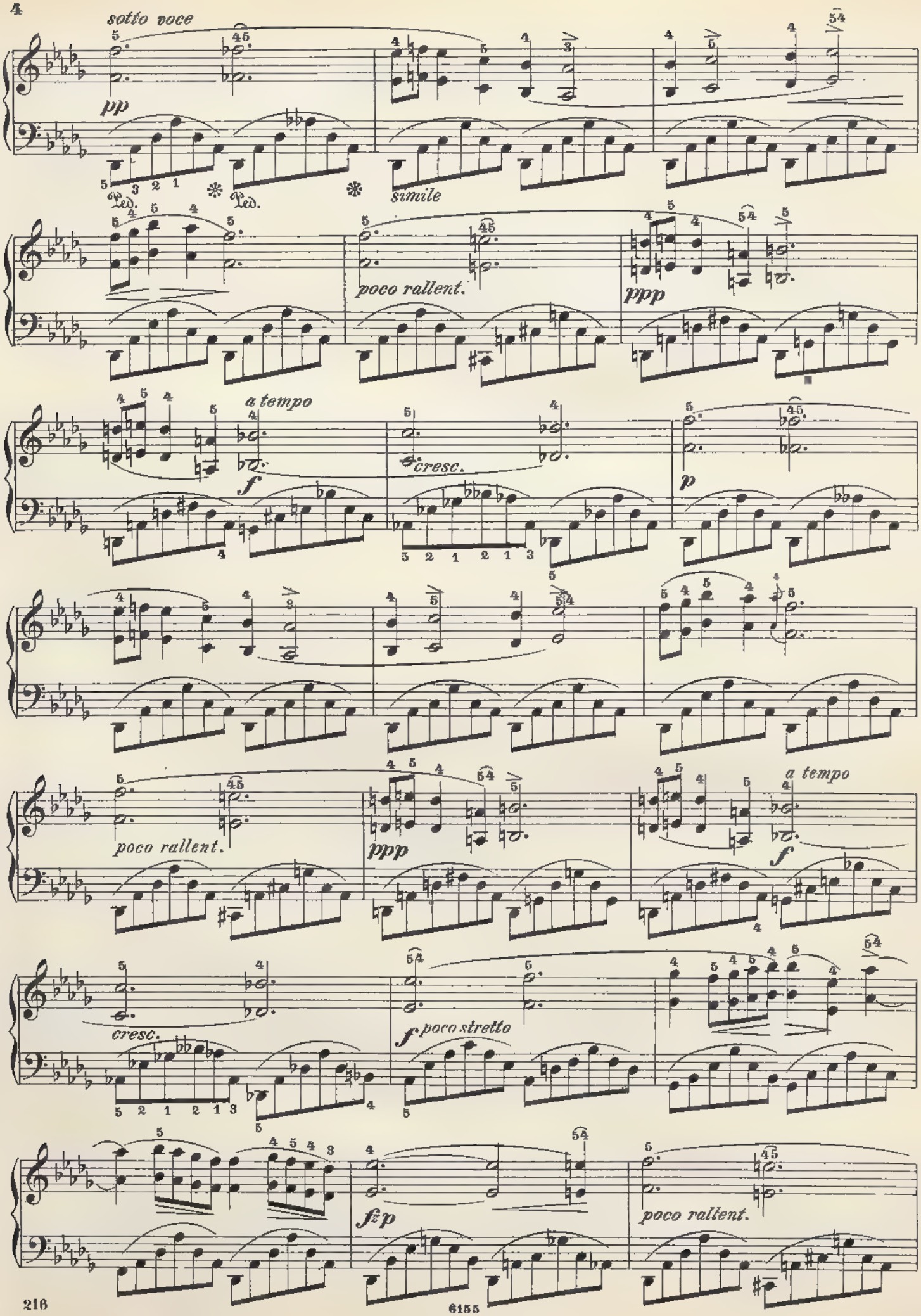


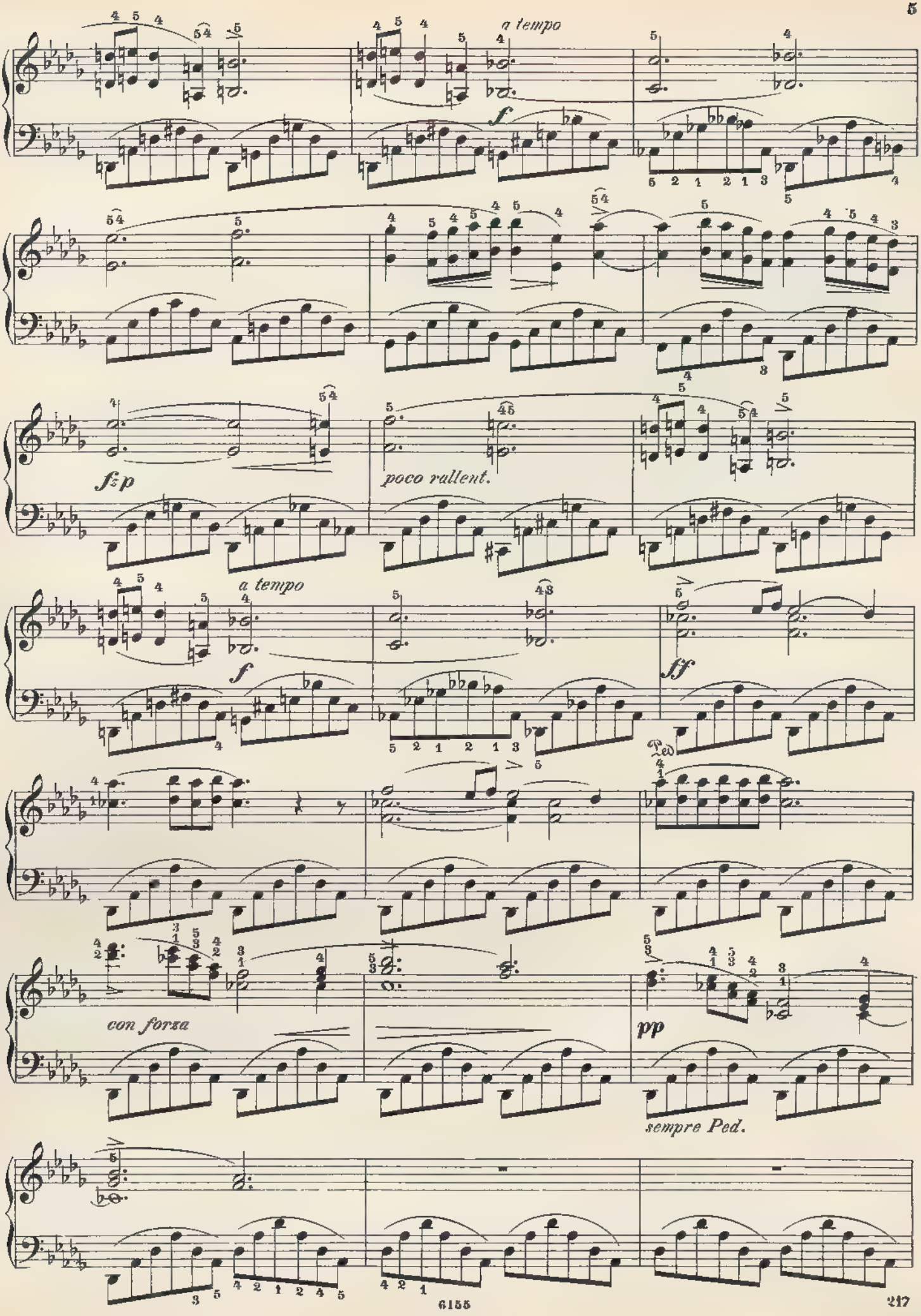

D.C. senza repetizione sin' al Fine.

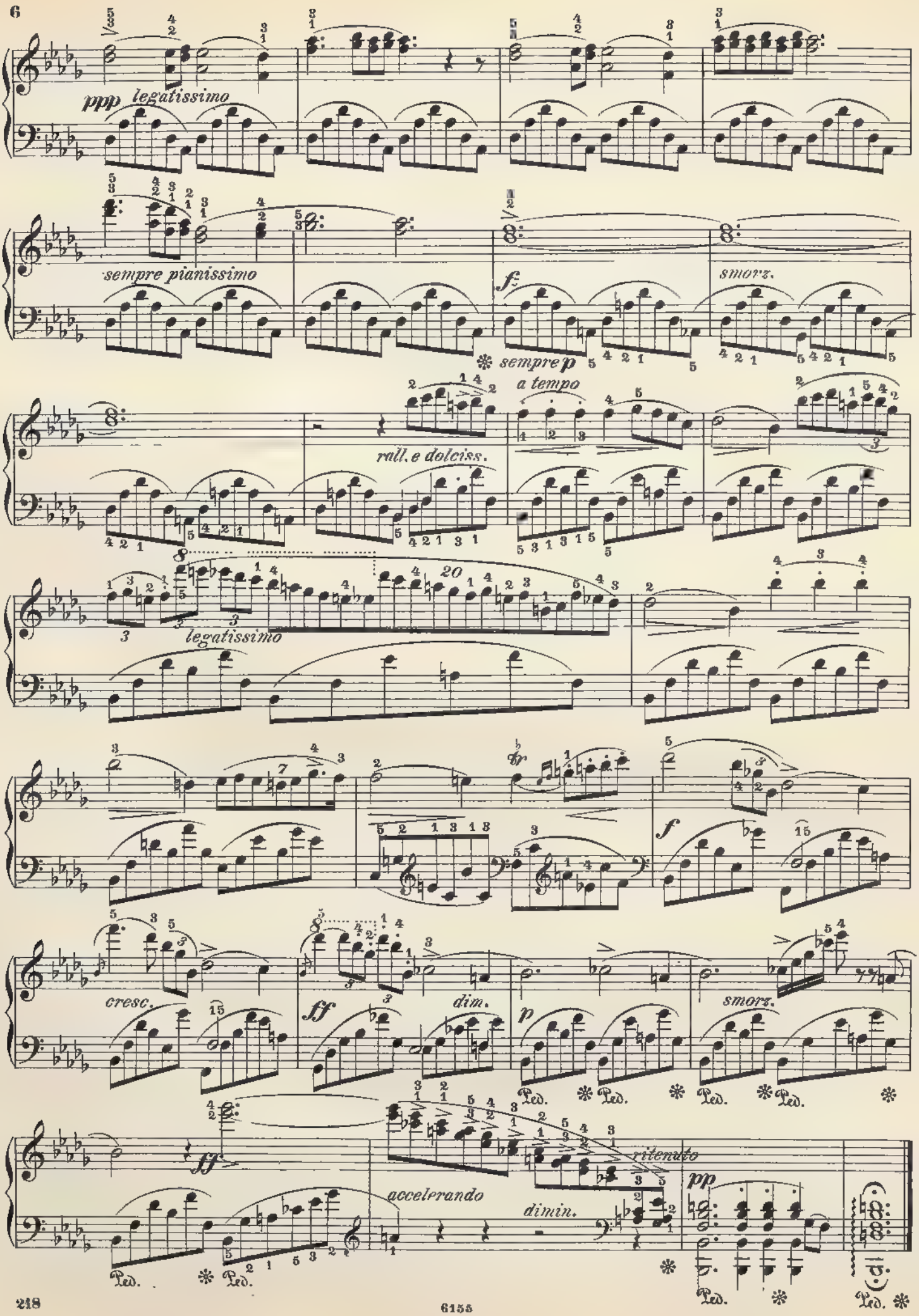
# Nocturnes.

**Larghetto.** (♩ = 116.) Chopin, Op. 9, №1.




sotto voce
pp
Ped.
Ped.
simile
poco rallent.
ppp
a tempo
f
cresc.
p
poco rallent.
ppp
a tempo
f
cresc.
f poco stretto
fp
poco rallent.


a tempo
f
fz p
poco rallent.
a tempo
f
ff
Ped
con forza
pp
sempre Ped.


6
ppp legatissimo
sempre pianissimo
f
smorz.
sempre p
a tempo
rall. e dolciss.
legatissimo
cresc.
ff
dim.
p
smorz.
ff
accelerando
dimin.
ritenuto
pp
Ped.

**Andante.** (♪ = 132.)

9.

*espress. dolce*

*p*

*cresc.* *f* *p*

*cresc.*

*poco ritard.*

*a tempo*

*f*

*pp*

*poco rall.*

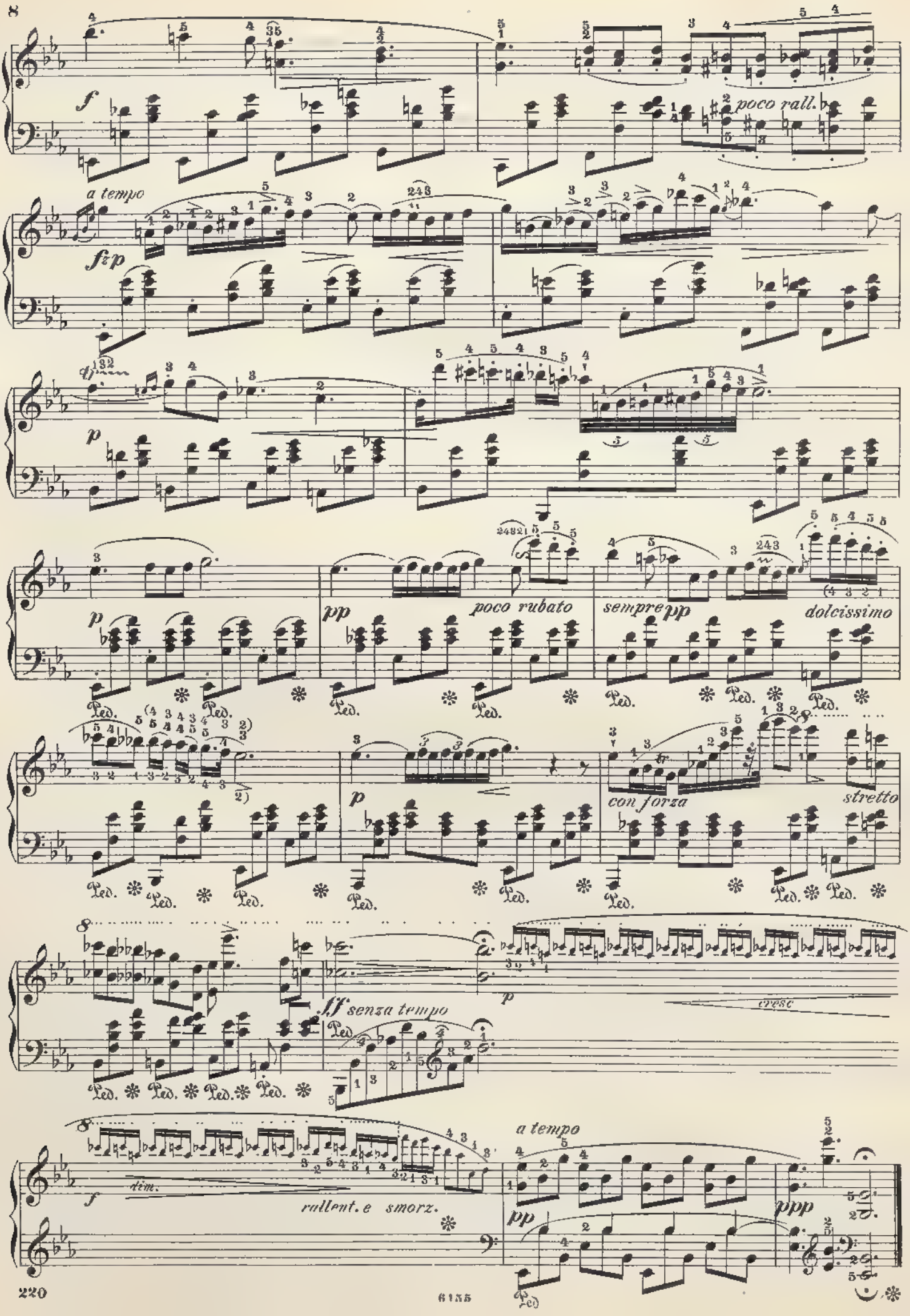
*a tempo*

*fz p*

*simile*

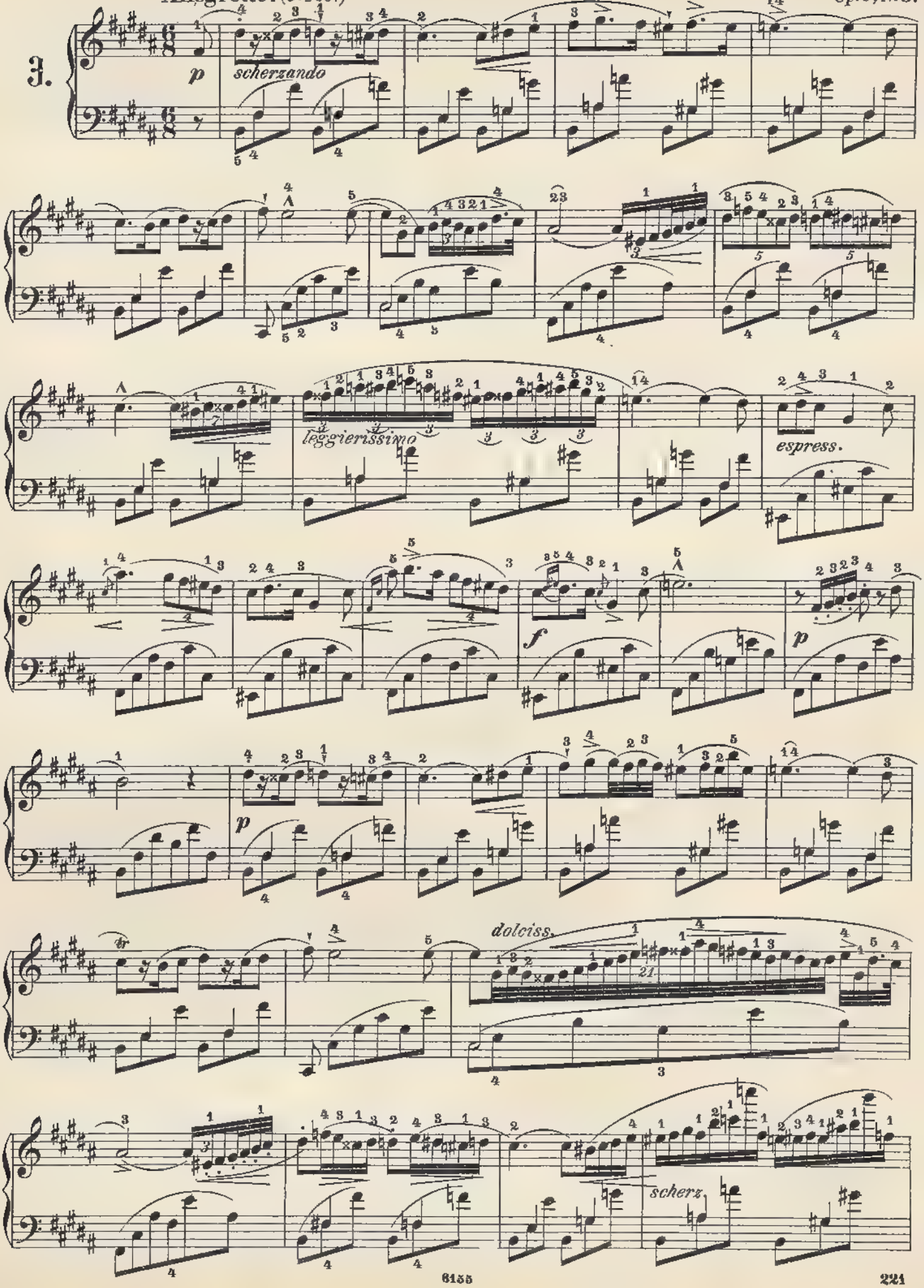
*cresc.*

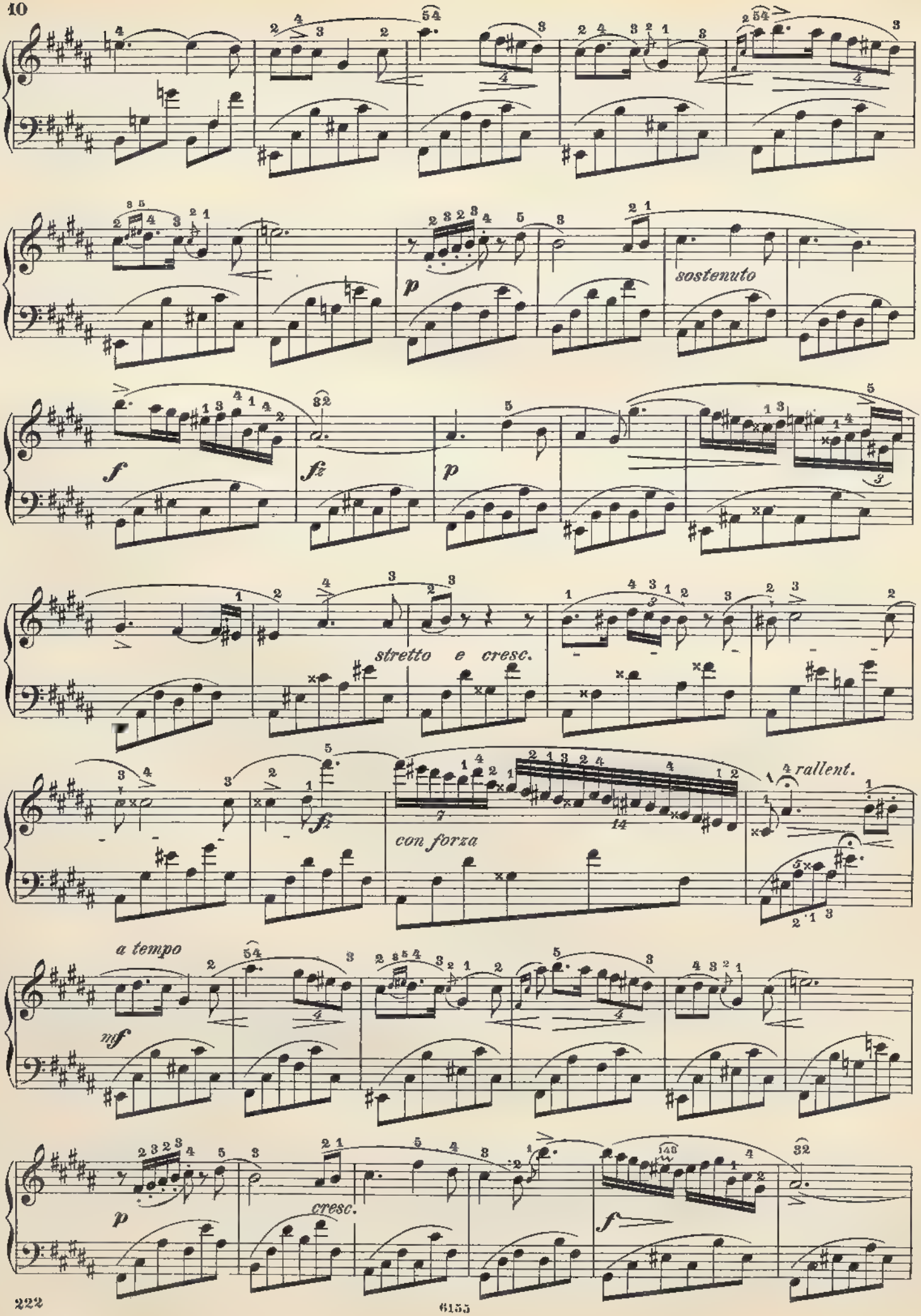
*p*

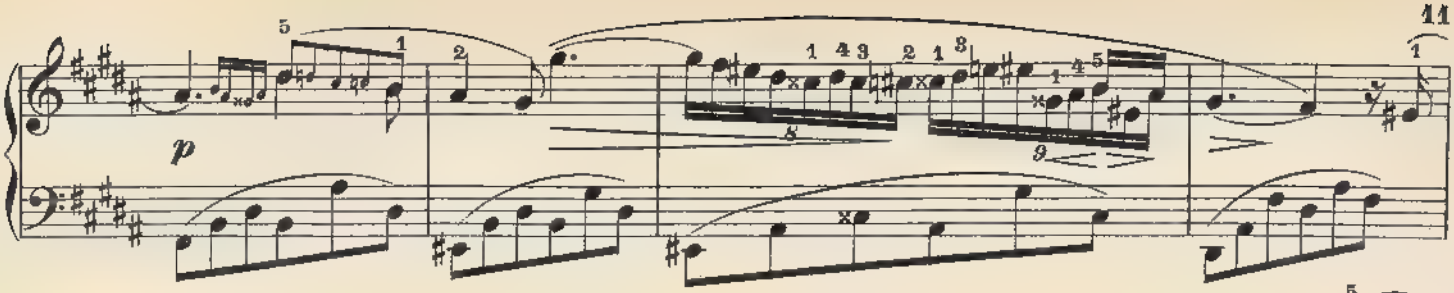

8
f
poco rall.
a tempo
fzp
p
pp
poco rubato
sempre pp
dolcissimo
Ped.
con forza
stretto
ff senza tempo
cresc
dim.
rallent. e smorz.
ppp

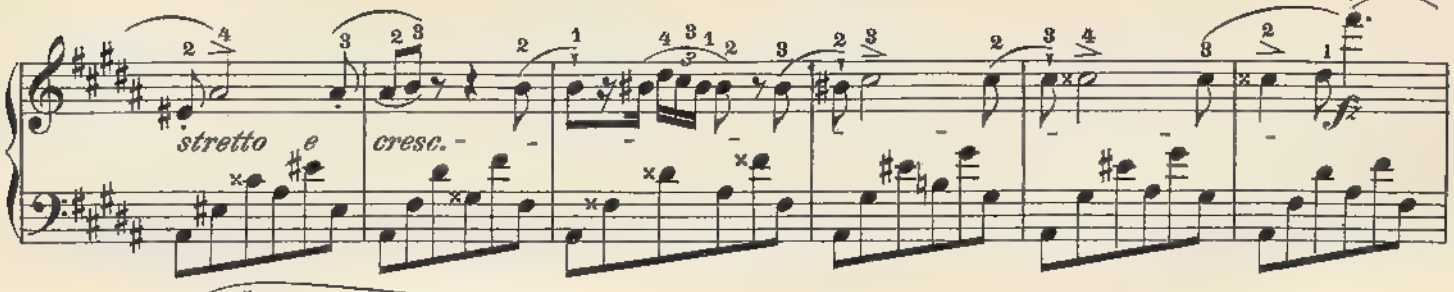
Allegretto. (♩. = 66.)

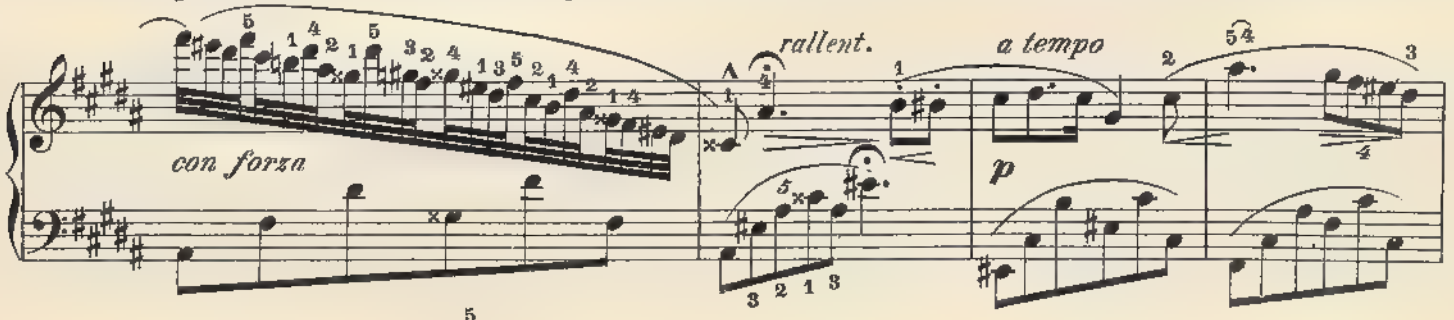
Op. 9, No. 3.

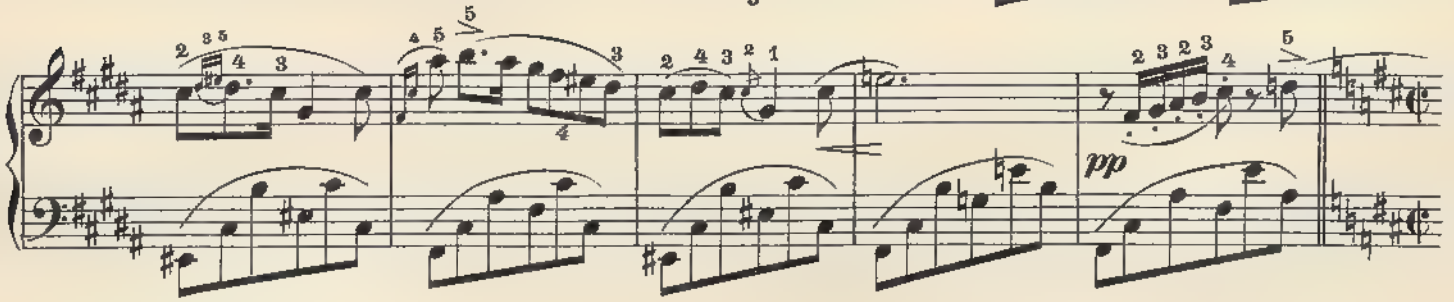



sostenuto
stretto e cresc.
con forza
rallent.
a tempo
cresc.

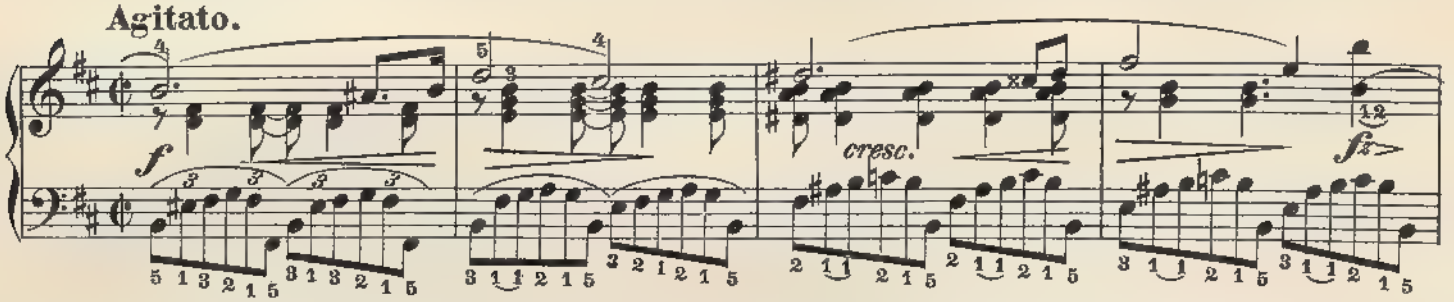

p

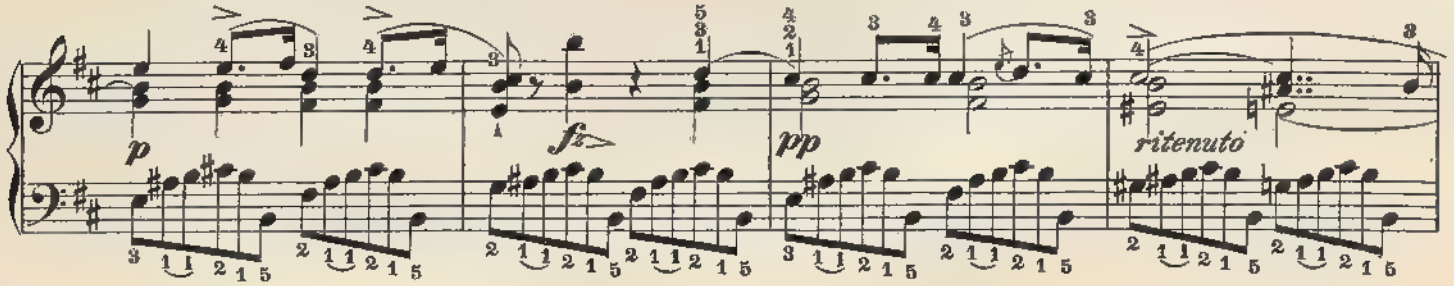

stretto
e
cresc.
fz

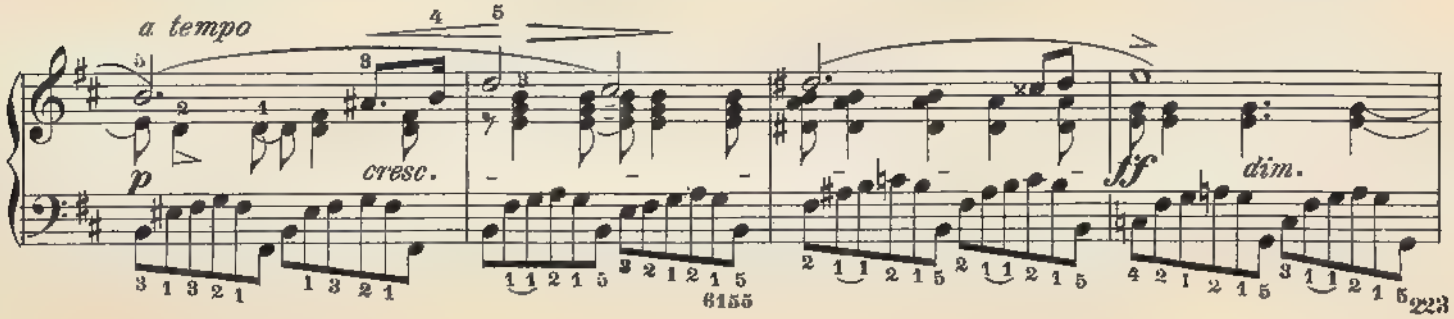

con forza
rallent.
a tempo
p

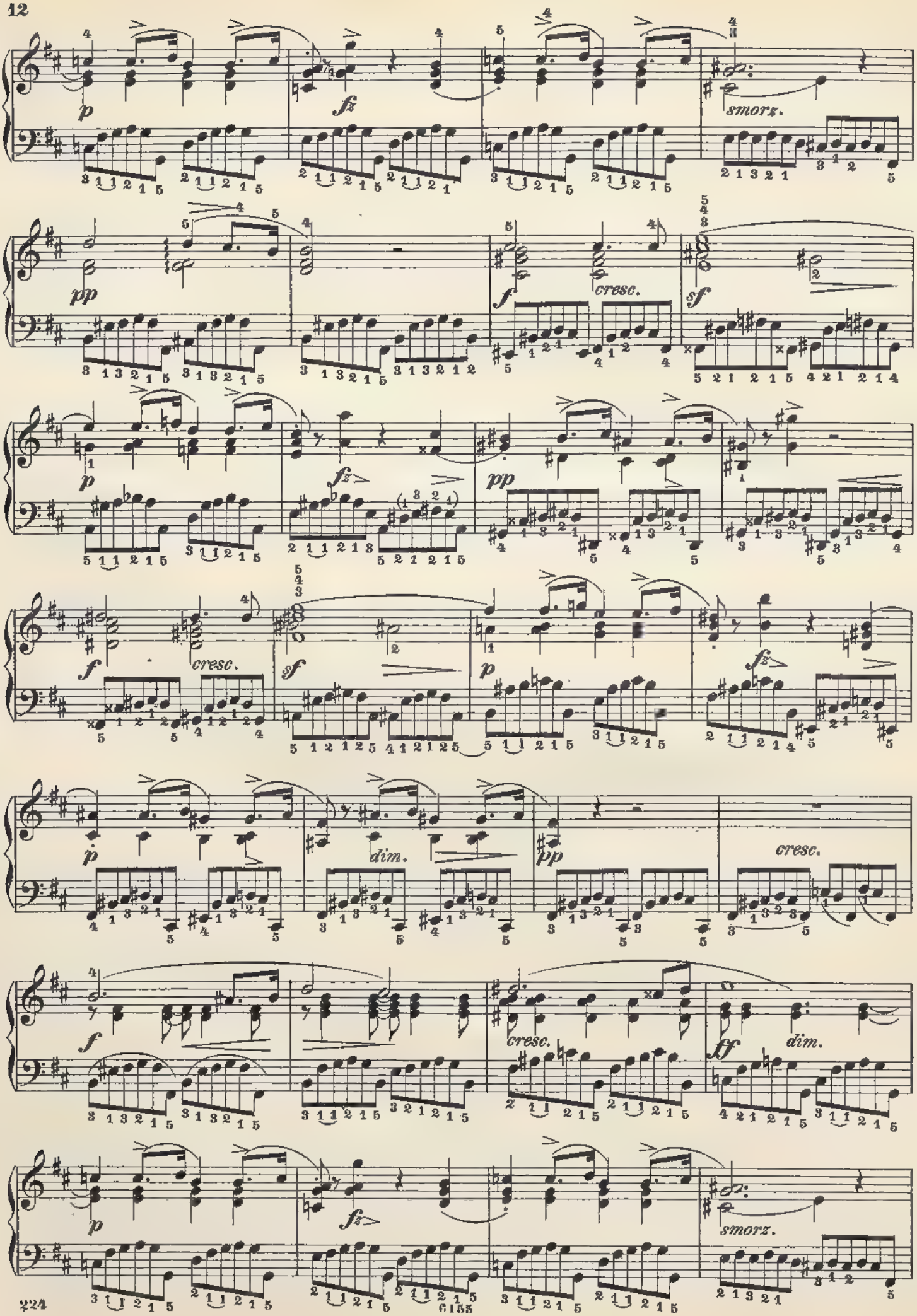

pp

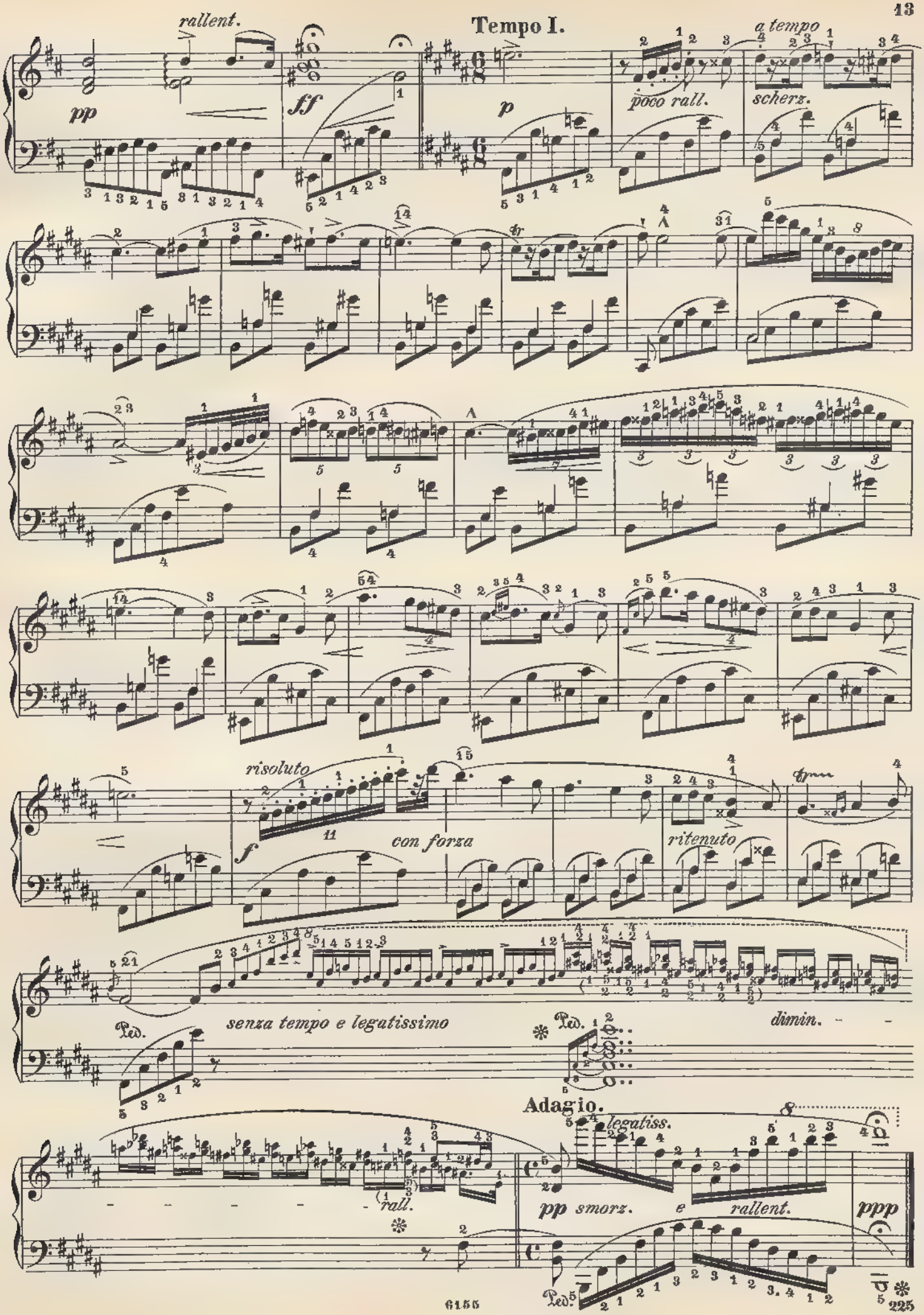
Agitato.


f
cresc.
fz


p
fz
pp
ritenuto


a tempo
p
cresc.
ff
dim.


p
fz
smorz.
pp
f
cresc.
sf
fz
pp
f
cresc.
sf
p
fz
p
dim.
pp
cresc.
f
cresc.
ff
dim.
p
fz
smorz.


rallent.
Tempo I.
a tempo
pp
ff
p
poco rall.
scherz.
risoluto
con forza
ritenuto
senza tempo e legatissimo
dimin.
Adagio.
legatiss.
rall.
pp smorz.
e
rallent.
ppp

## Andante cantabile. (♩ = 69.)

Op. 15, №1.

4.

*semplice e tranquillo*

*p*

*sempre legato*

*poco cresc. e ritenuto*

*dolciss.*

*dim.*

*a tempo*

*delicatiss.*

*p*

*dolciss.*

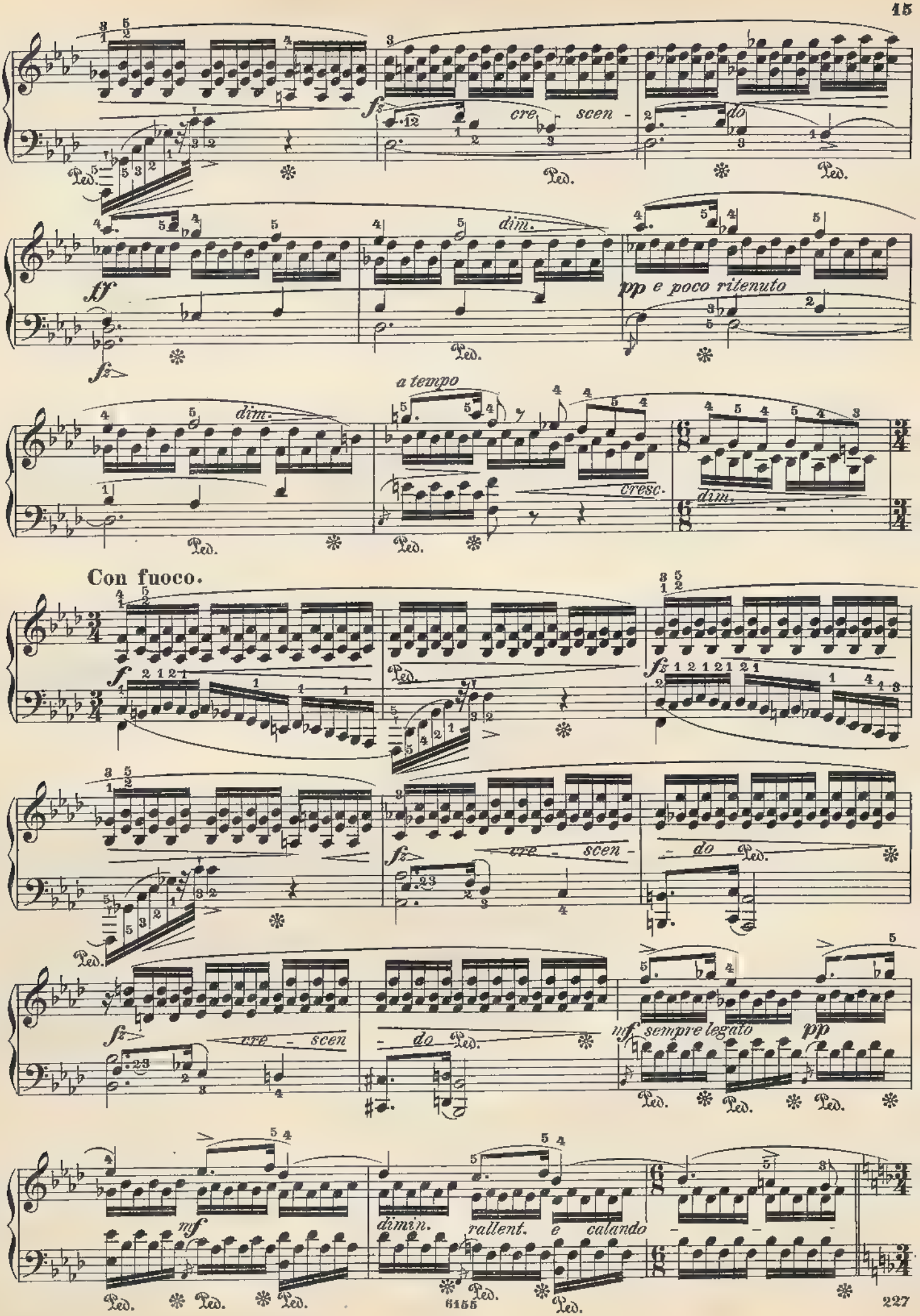
*p*

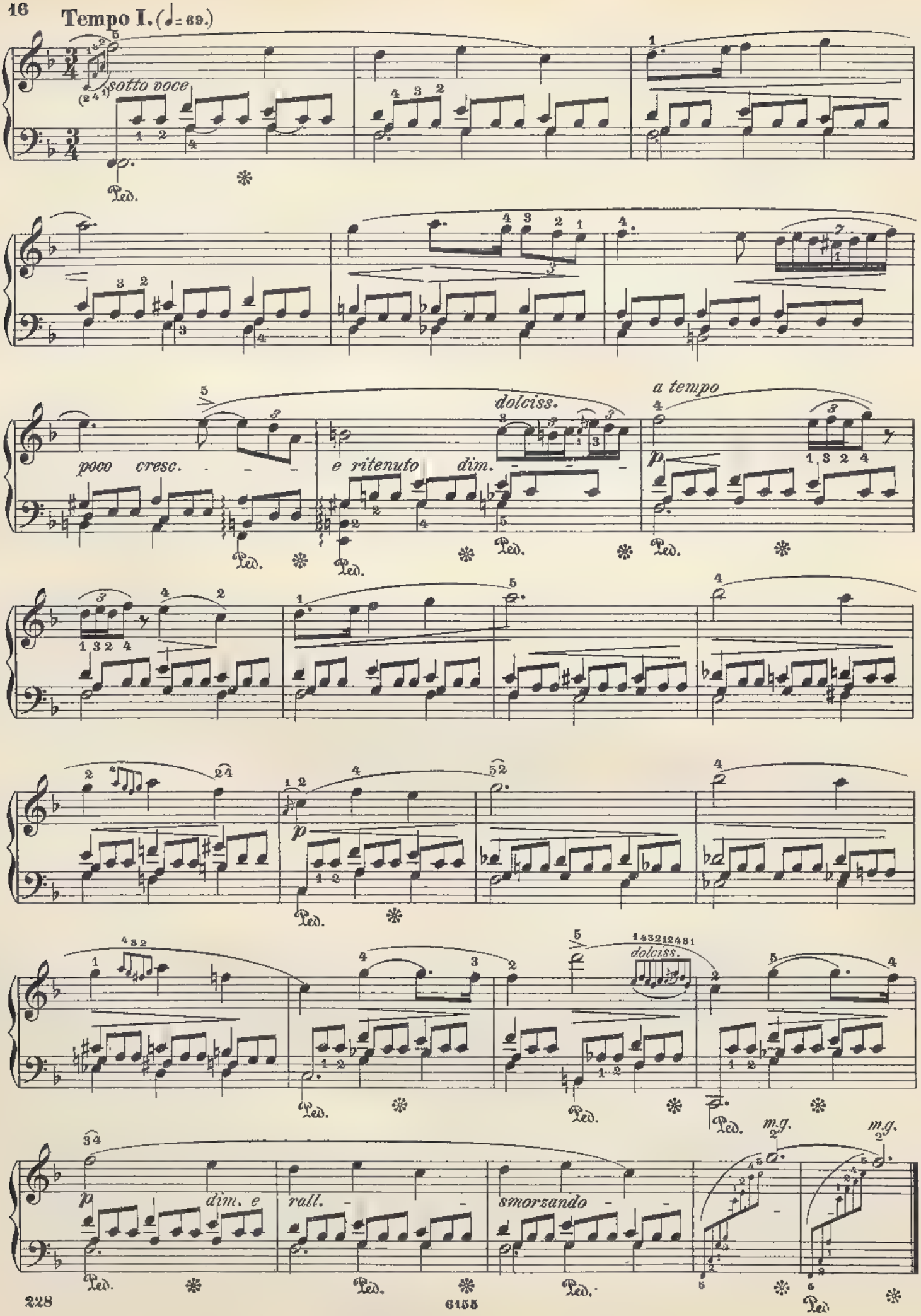
*smor - zan - do*

## Con fuoco. (♩ = 84.)

*f*

*fz*


fz
cre - scen - do
Ped.
fx
dim.
pp e poco ritenuto
fz
a tempo
dim.
cresc.
dim.
Con fuoco.
f
fz
cre - scen - do
fz
cre - scen - do
mf sempre legato
pp
mf
dimin. rallent. e calando


Tempo I. (♩= 69.)
sotto voce
Ped.
poco cresc.
e ritenuto
dim.
dolciss.
a tempo
p
dim. e
rall.
smorzando
m.g.

**Larghetto.**(♩= 40.)



5.

*p sostenuto*

*leggiero*

*con forza*

*dolciss.*

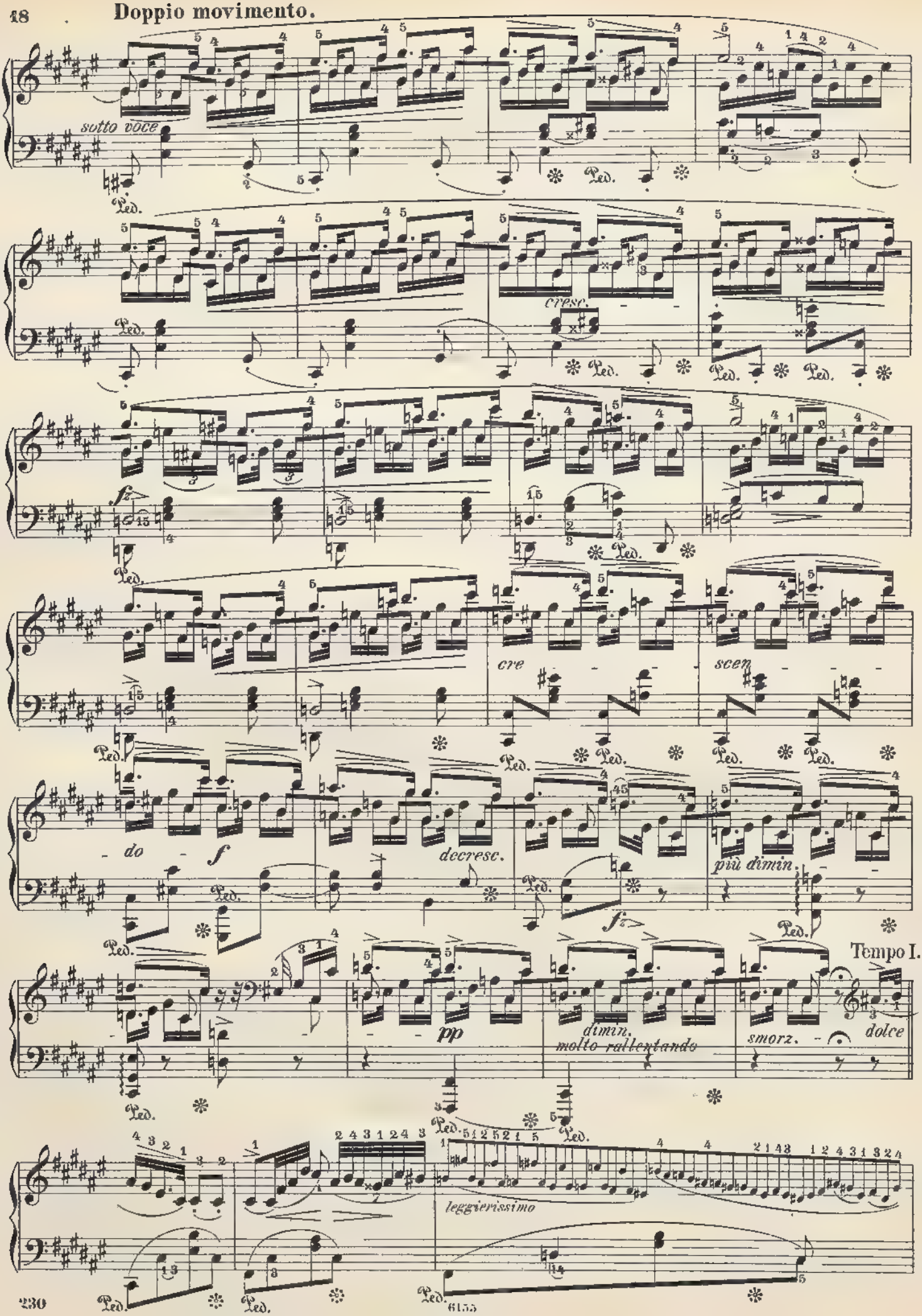
*pp e poco riten.*

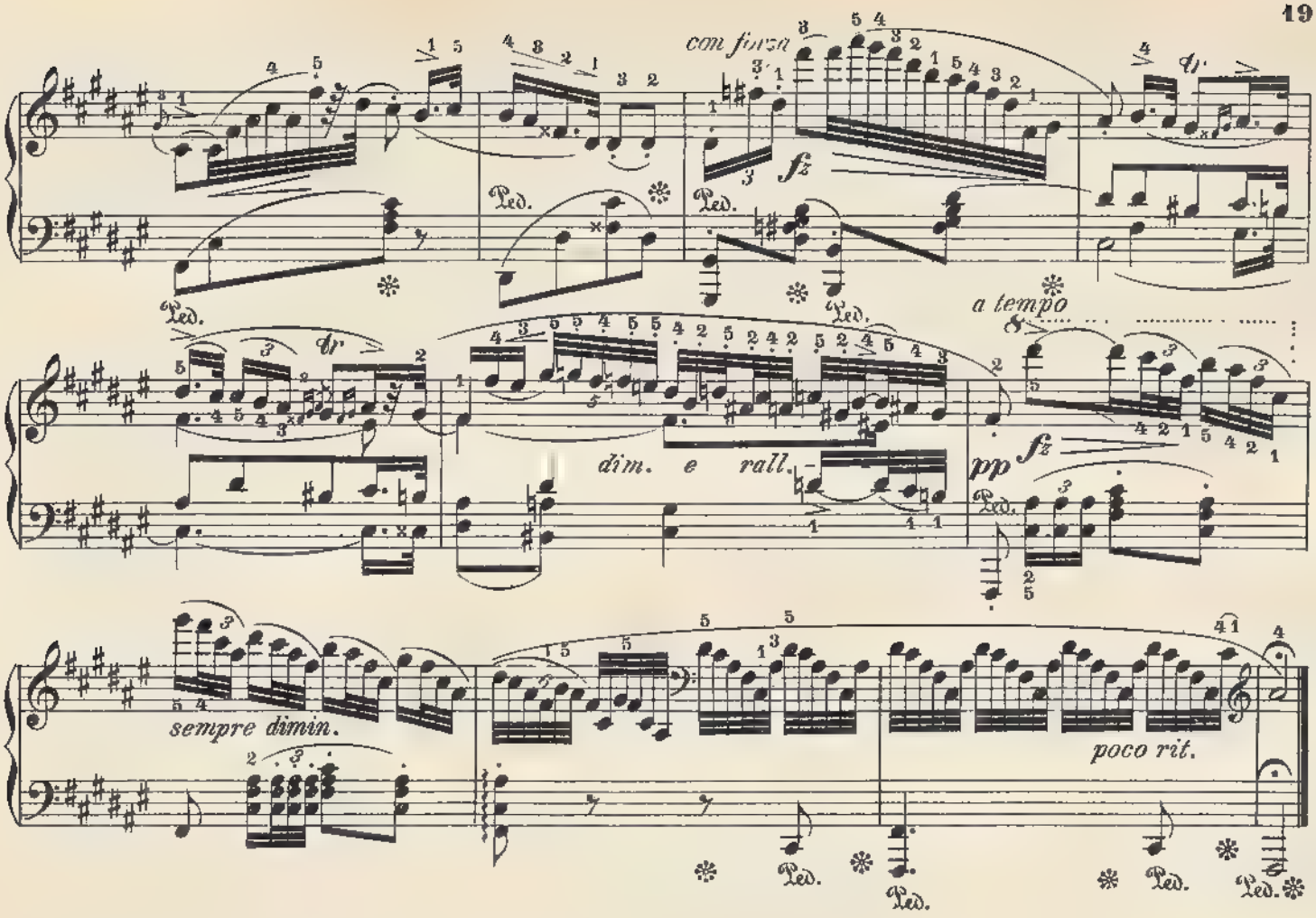
*cresc.*

*con forza*

*string.*

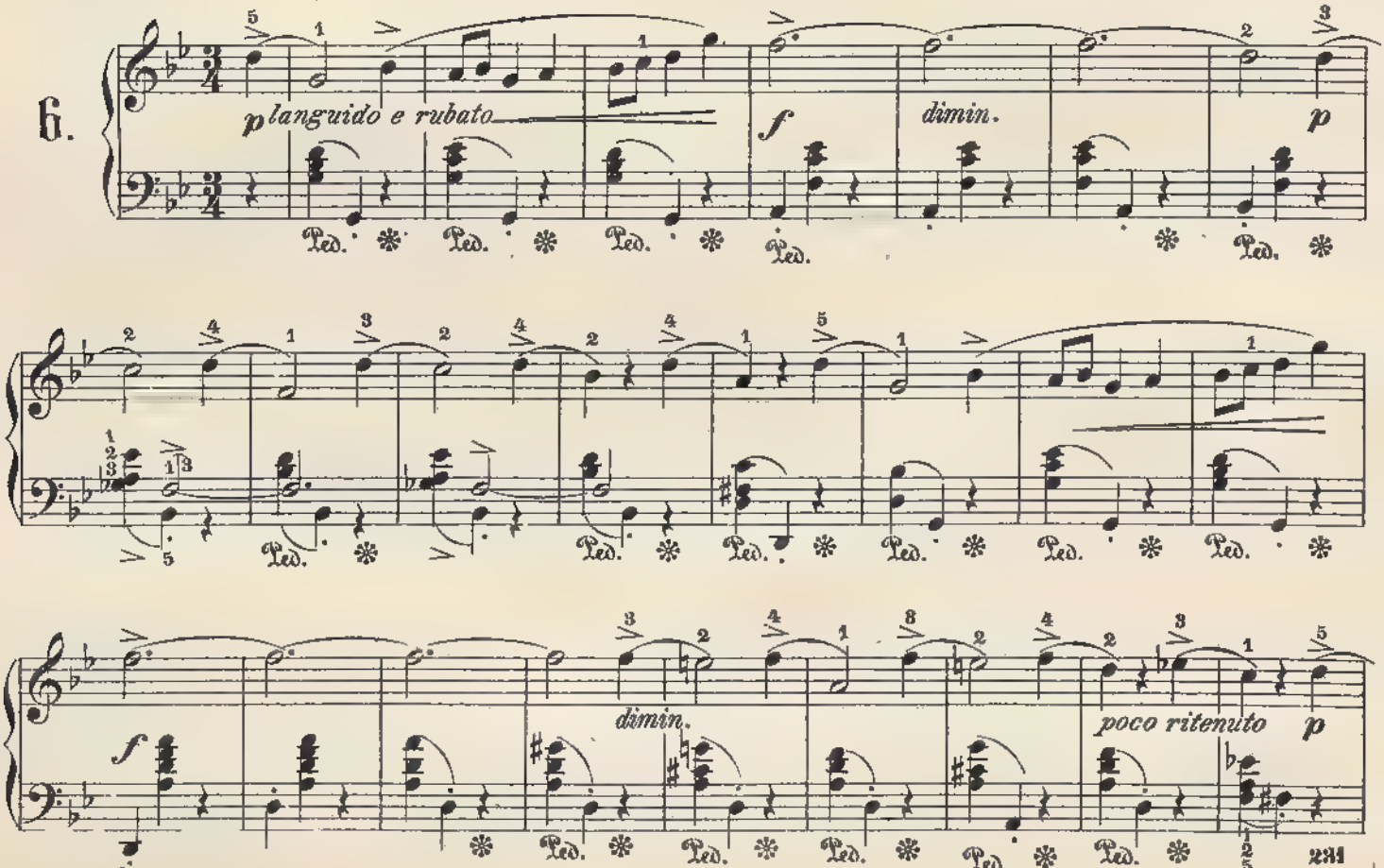
*riten.*

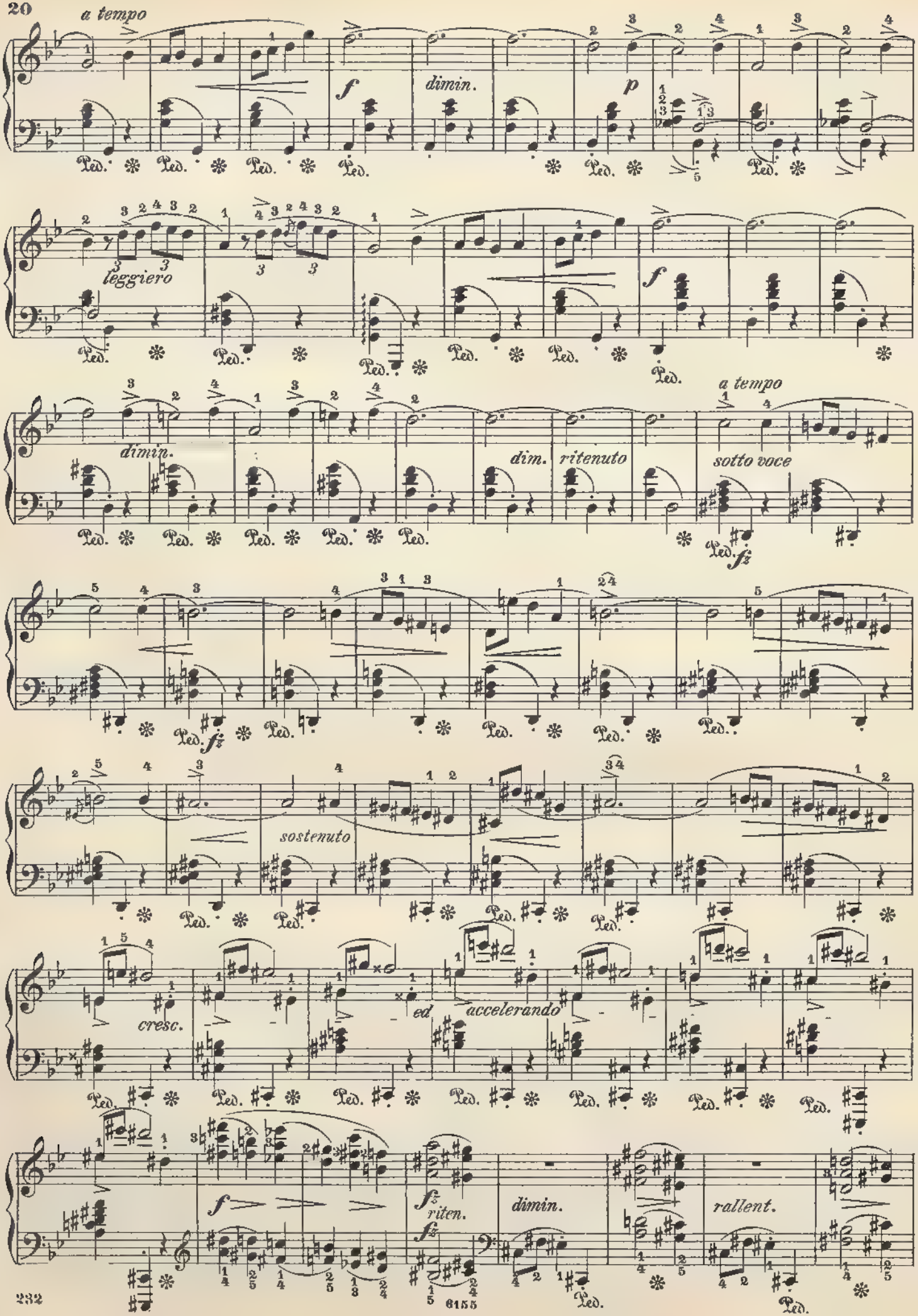

Doppio movimento.
sotto voce
Ped.
cresc.
fz
cre
scen
do
f
decresc.
più dimin.
fz
Tempo I.
pp
dimn.
molto rallentando
smorz.
dolce
leggierissimo

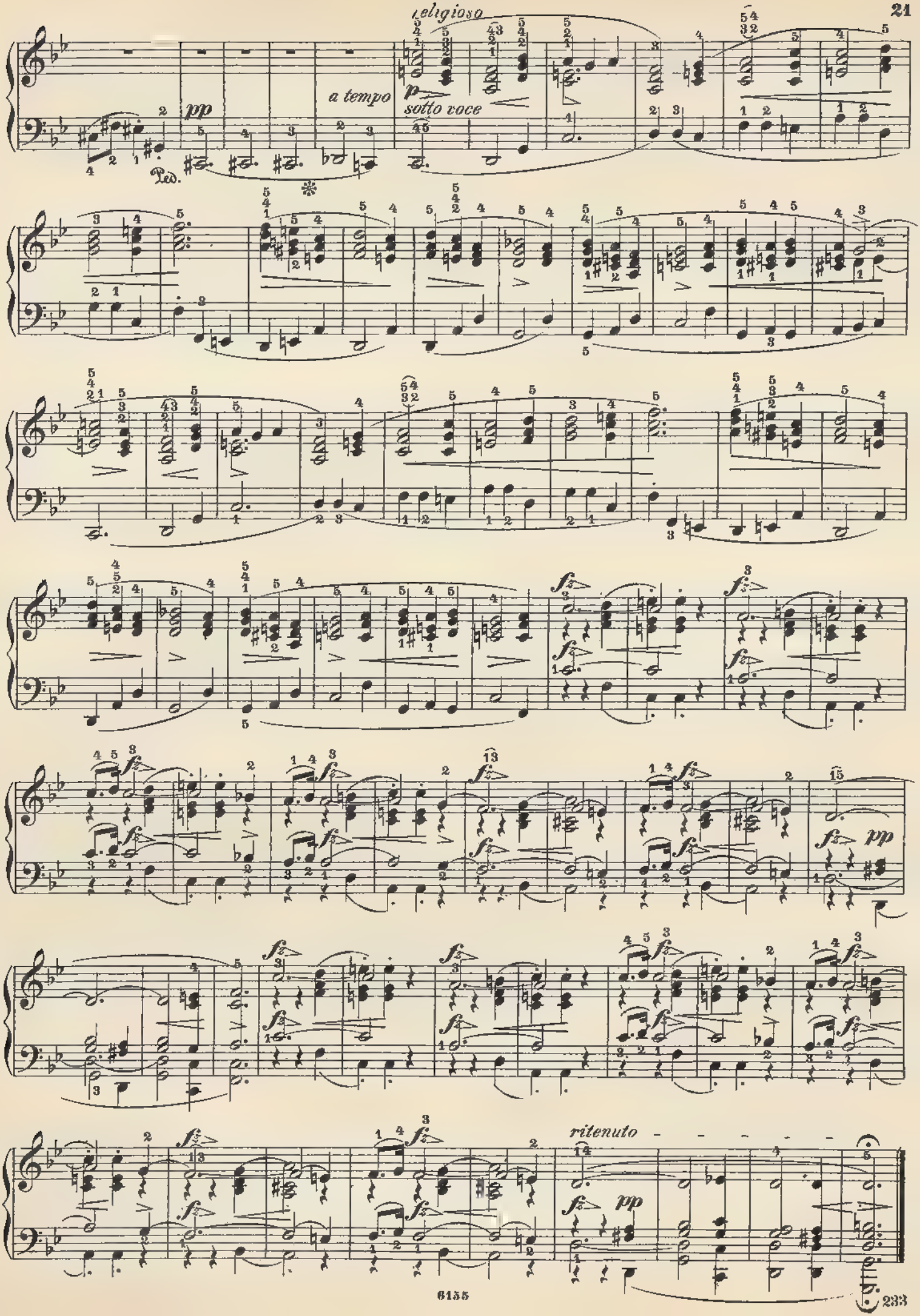



**Lento.** (𝅗𝅥. = 60.)

Op. 15, No. 3.




a tempo
f
dimin.
p
leggiero
f
dimin.
dim.
ritenuto
a tempo
sotto voce
fz
sostenuto
cresc.
ed
accelerando
f
fz
riten.
fz
dimin.
rallent.


religioso
pp
Ped.
a tempo
p
sotto voce
ritenuto
pp

Larghetto. (♩ = 42)

7.

pp

sotto voce

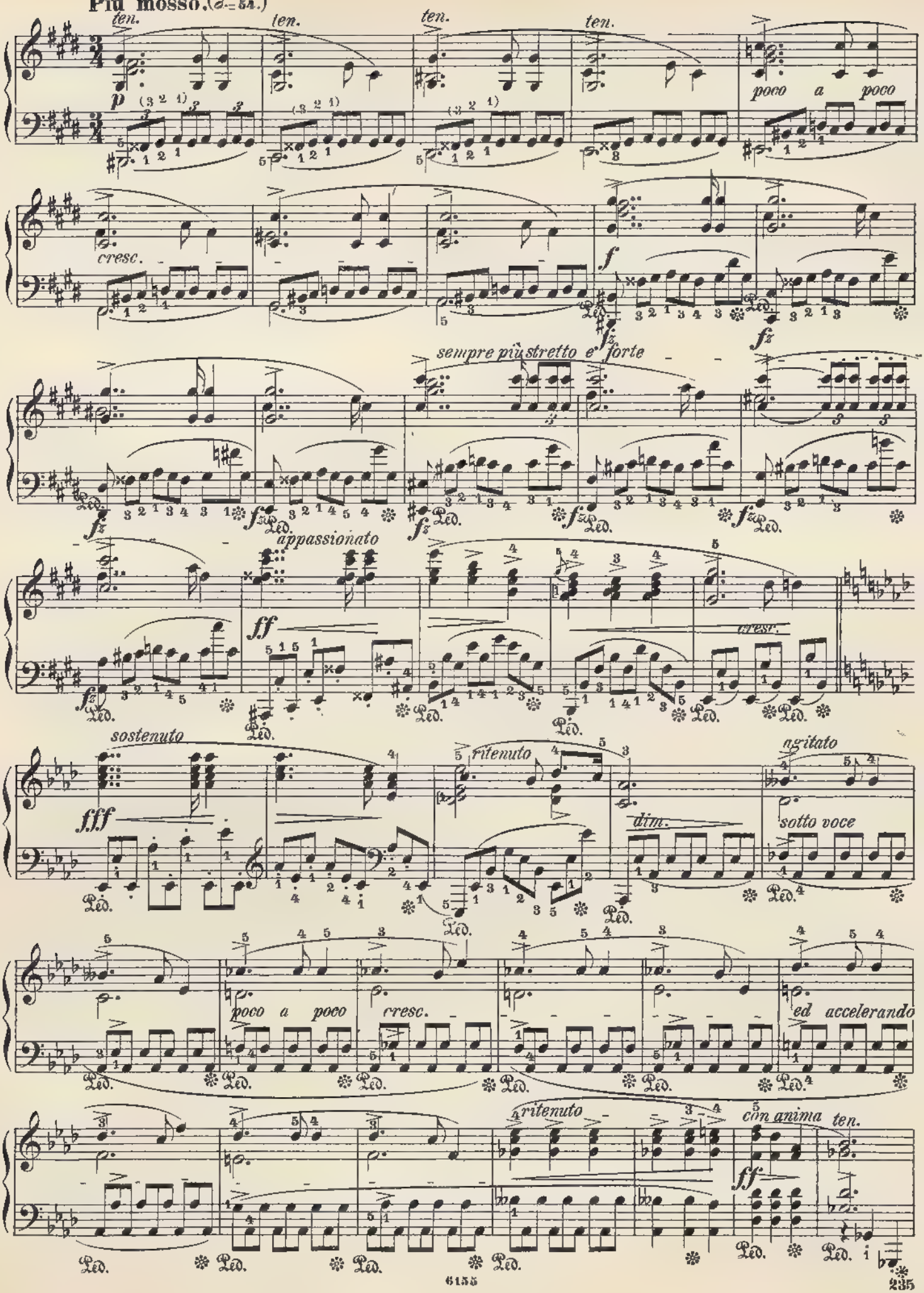
sempre legato

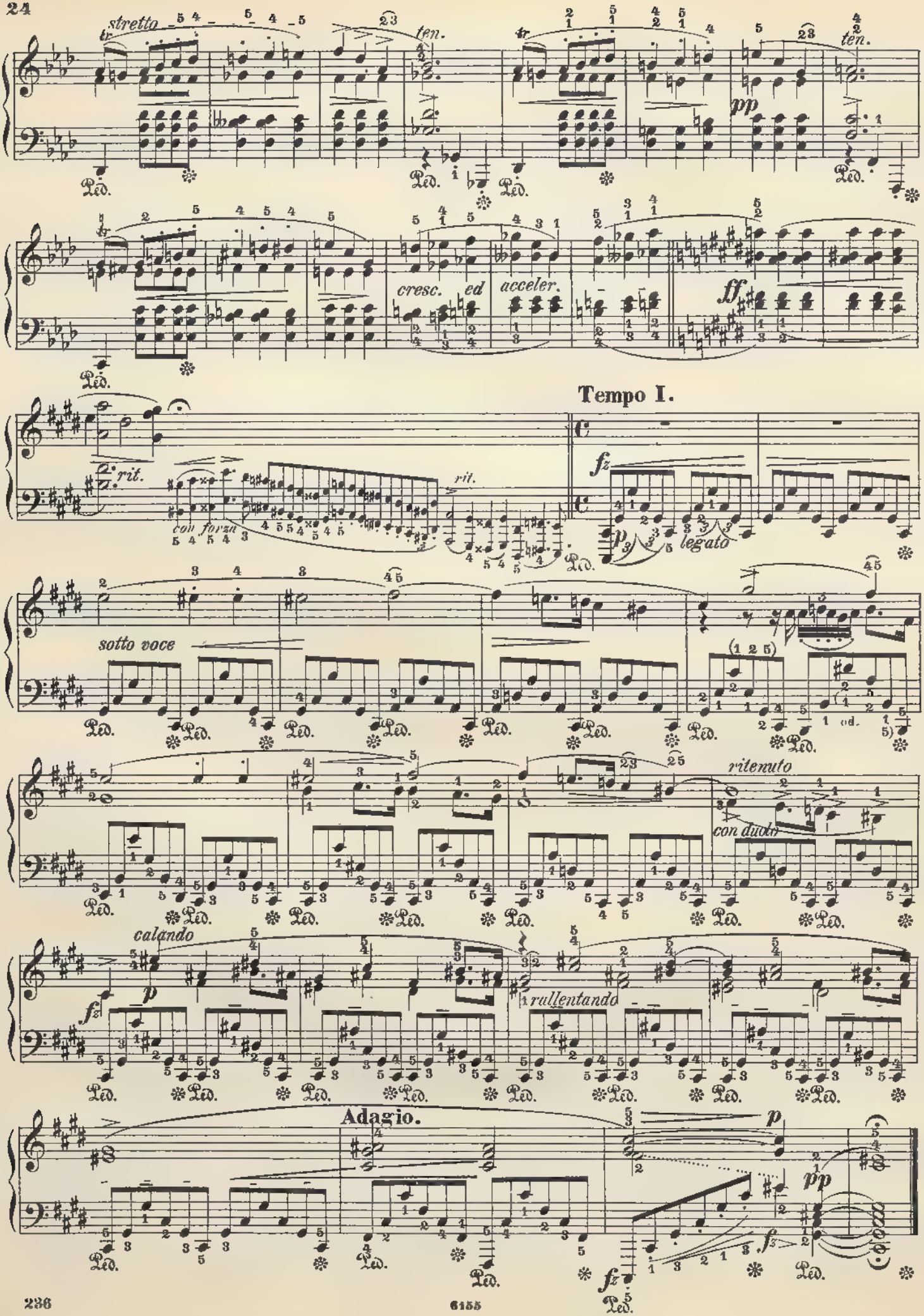
dim.

pp

ritenuto e dimin.

pp


Più mosso. (♩= 54.)
ten.
p
poco a poco
cresc.
f
fz
sempre più stretto e forte
appassionato
ff
cresc.
sostenuto
fff
ritenuto
dim.
agitato
sotto voce
poco a poco
cresc.
ed accelerando
ritenuto
con anima
ten.
Ped.


stretto
ten.
ten.
pp
cresc. ed
acceler.
ff
Tempo I.
rit.
rit.
con forza
fz
p
legato
sotto voce
ritenuto
con duolo
calando
p
fz
rallentando
Adagio.
p
pp
fz

8.

Lento sostenuto. (♩. = 50)

*p* *dolce* *sempre legato*

*espressivo*

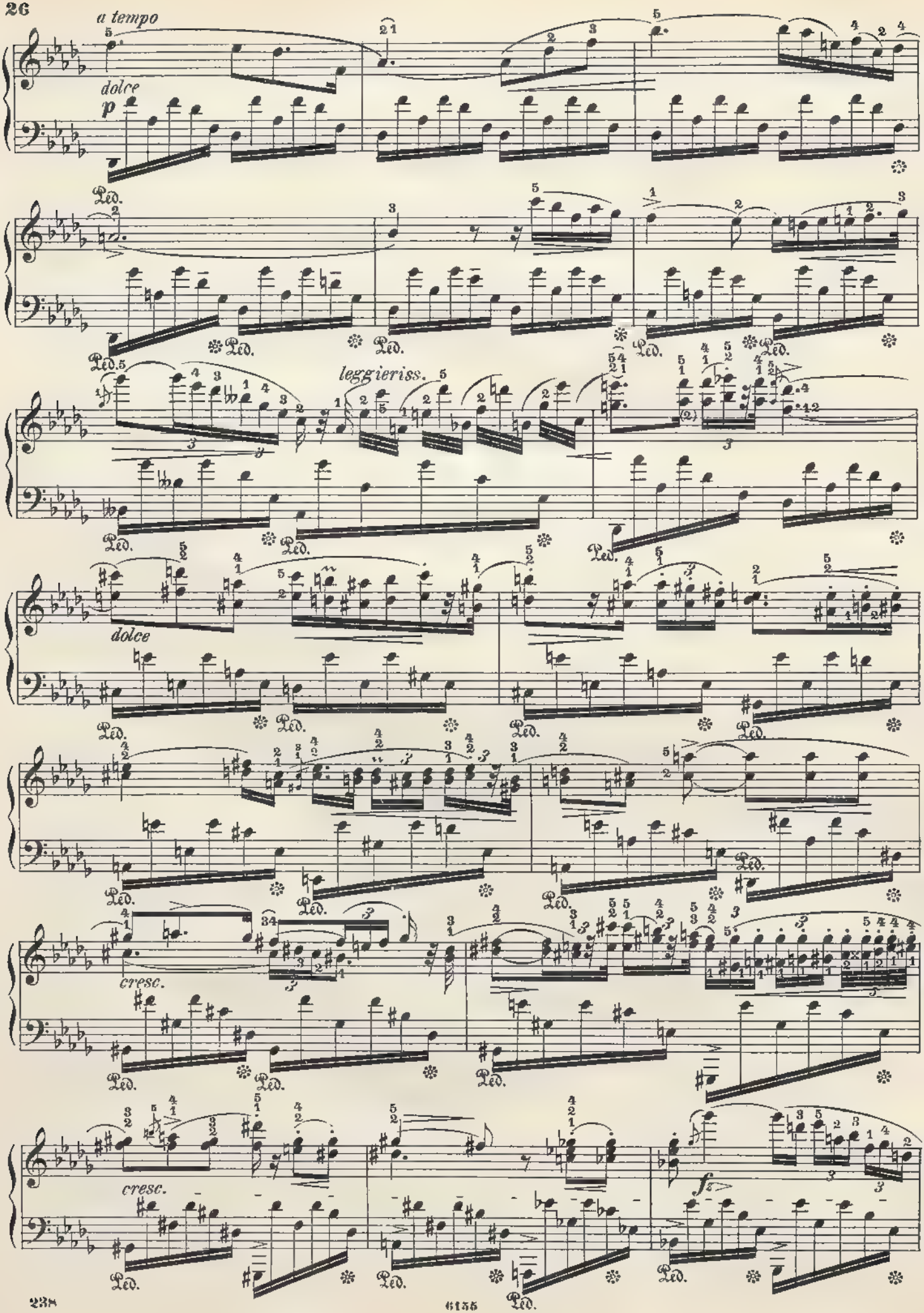
*fz*

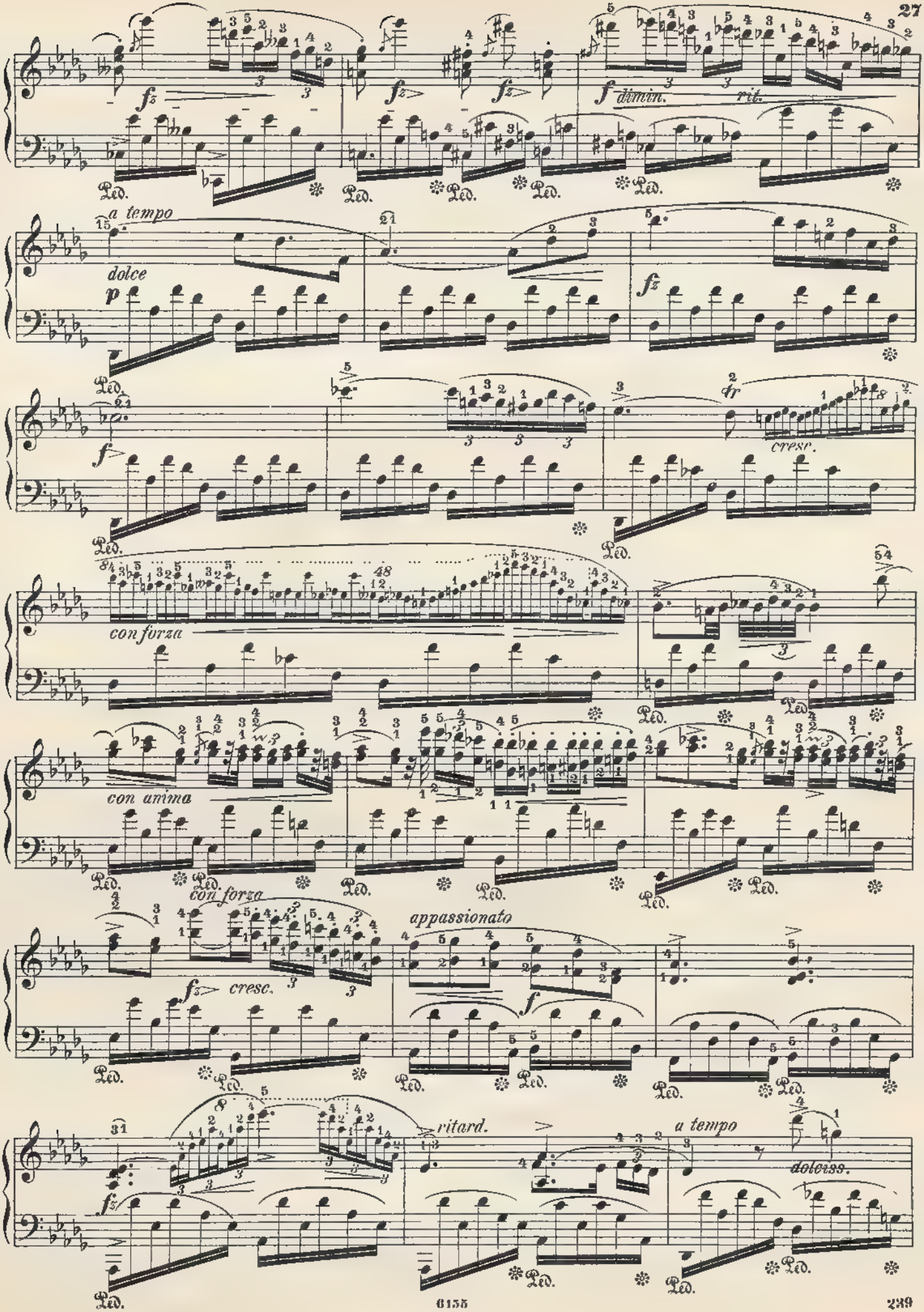
*cresc.*

*f* *con forza*

*p* *f* *fz* *pp*

*mf* *ritenuto*


a tempo
dolce
p
Ped.
leggieriss.
dolce
cresc.
cresc.
f


fz
fz
fz
f
dimin.
rit.
Ped.
a tempo
dolce
p
fz
f
cresc.
con forza
con anima
con forza
appassionato
f
fz
cresc.
ritard.
a tempo
dolciss.

dimin.

dolciss.

dim.

calando

smorzando

dolciss. e dimin.

pp

Andante sostenuto.

Op. 32. № 1.

9.

dolce

p

stretto

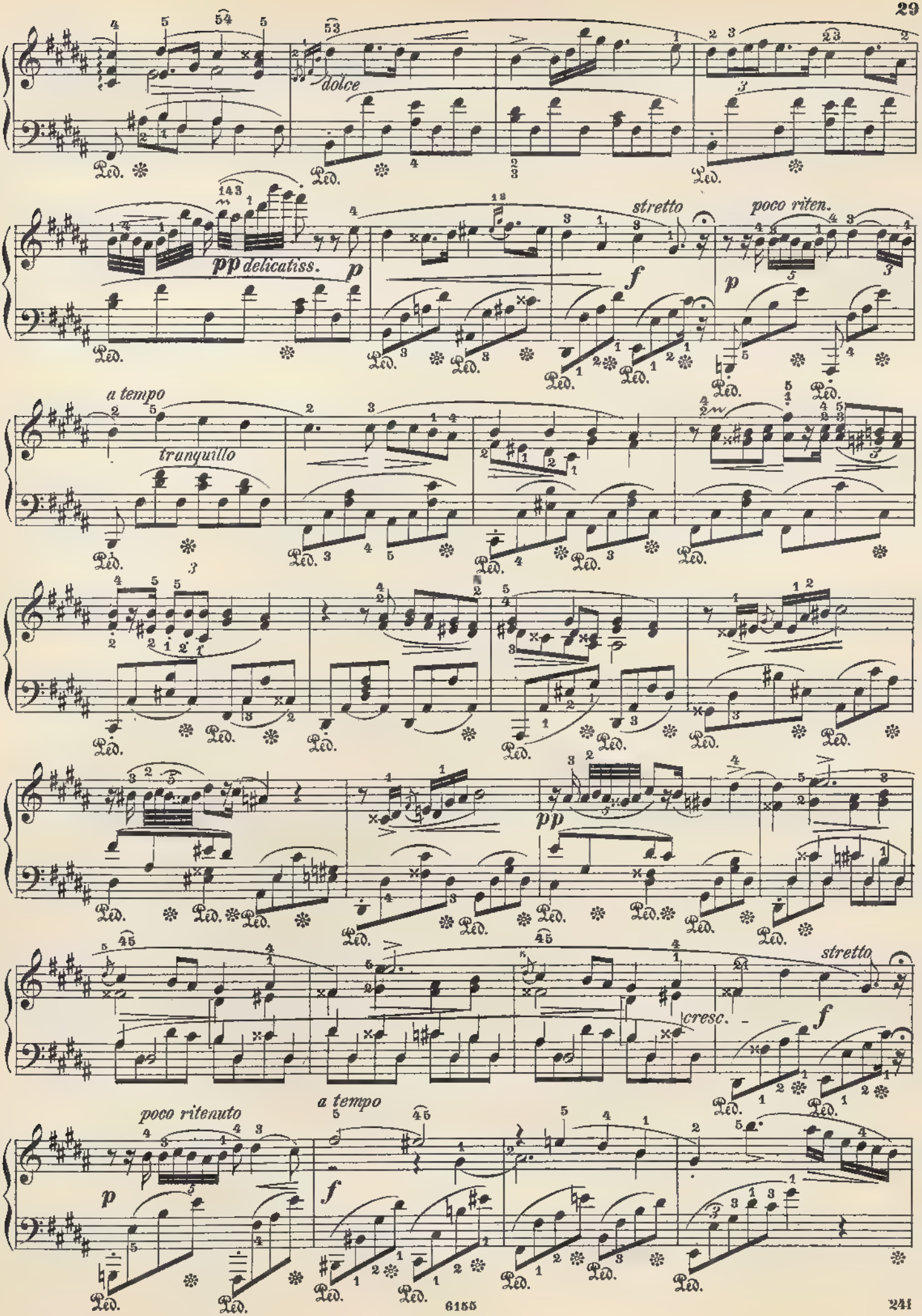
f

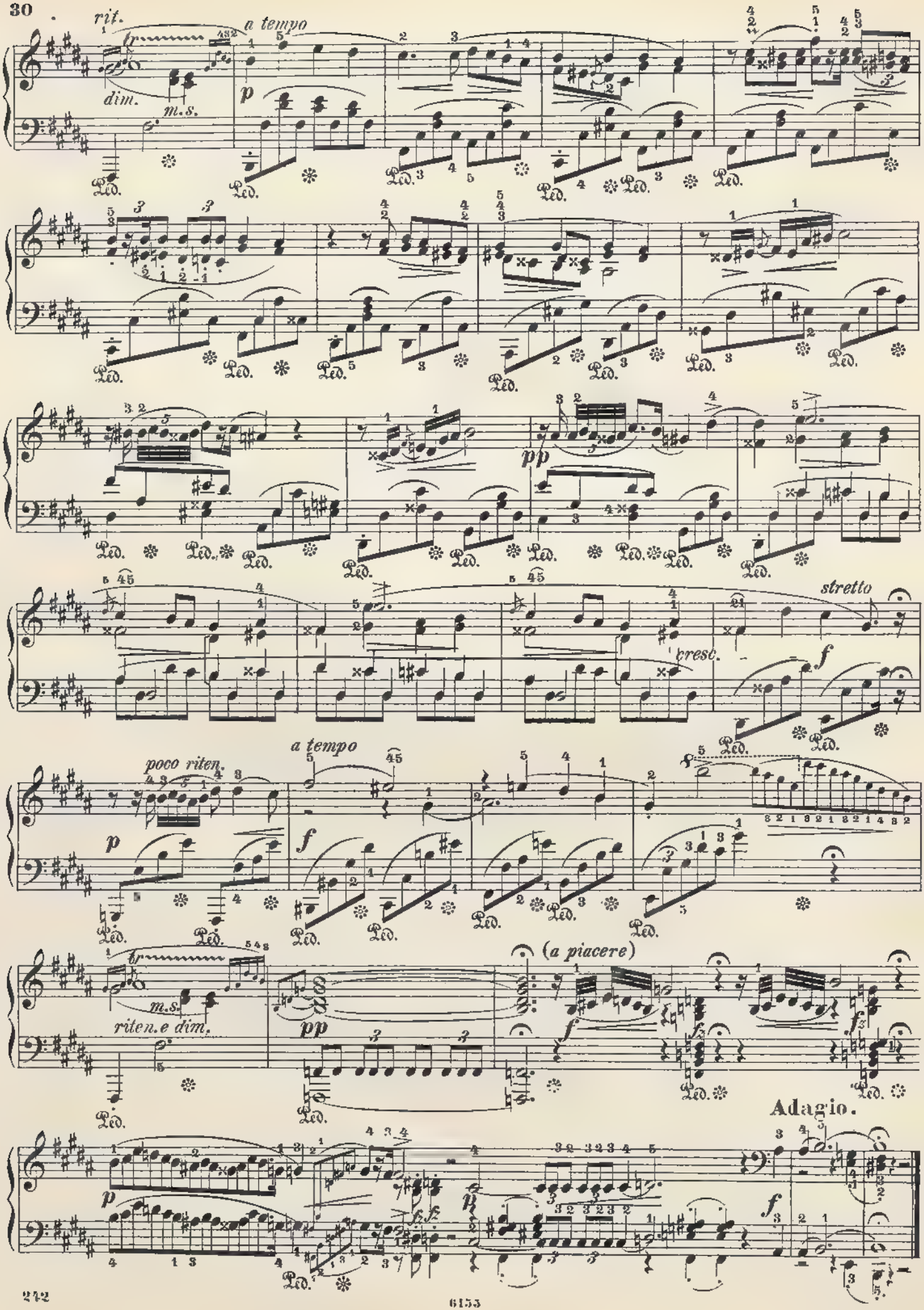
poco riten.

p

delicatiss.

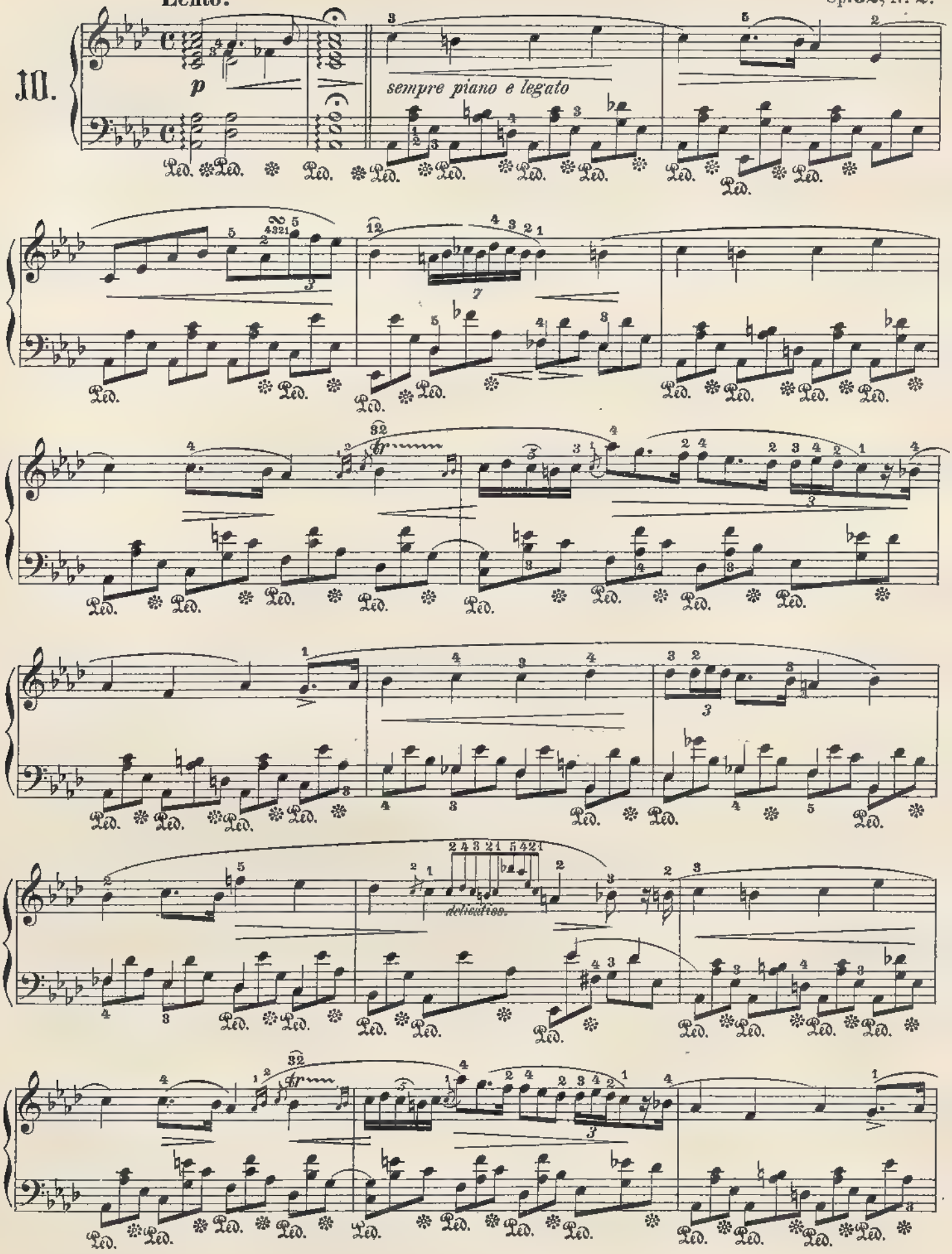
a tempo

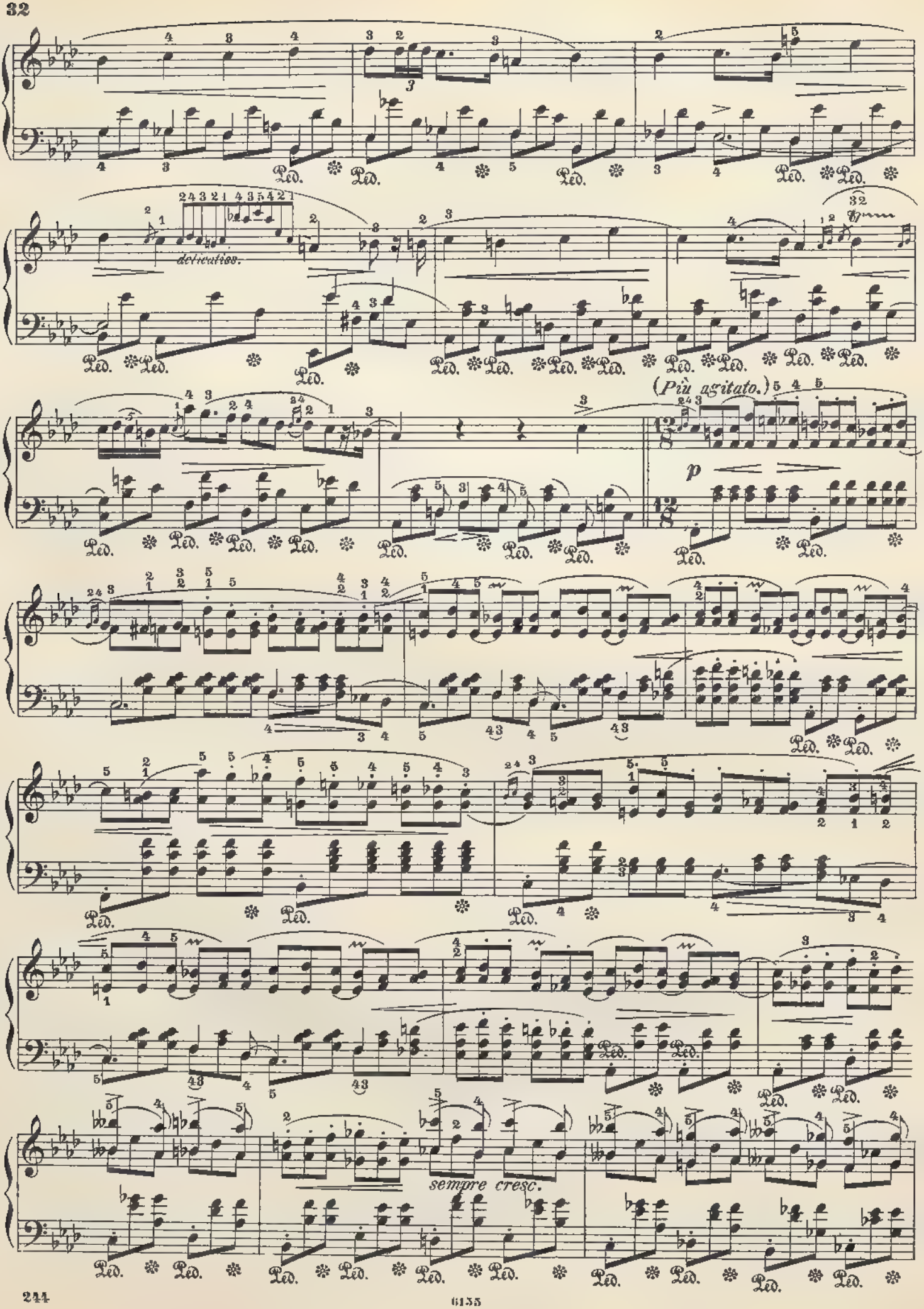

dolce
pp delicatiss.
p
stretto
f
poco riten.
p
a tempo
tranquillo
pp
stretto
cresc.
f
poco ritenuto
p
a tempo
f


rit.
a tempo
dim.
m.s.
p
pp
cresc.
stretto
f
poco riten.
a tempo
riten.e dim.
(a piacere)
Adagio.

Lento.

Op. 32, Nº 2.




delicatiss.
(Più agitato.)
p
sempre cresc.

fz

cresc.

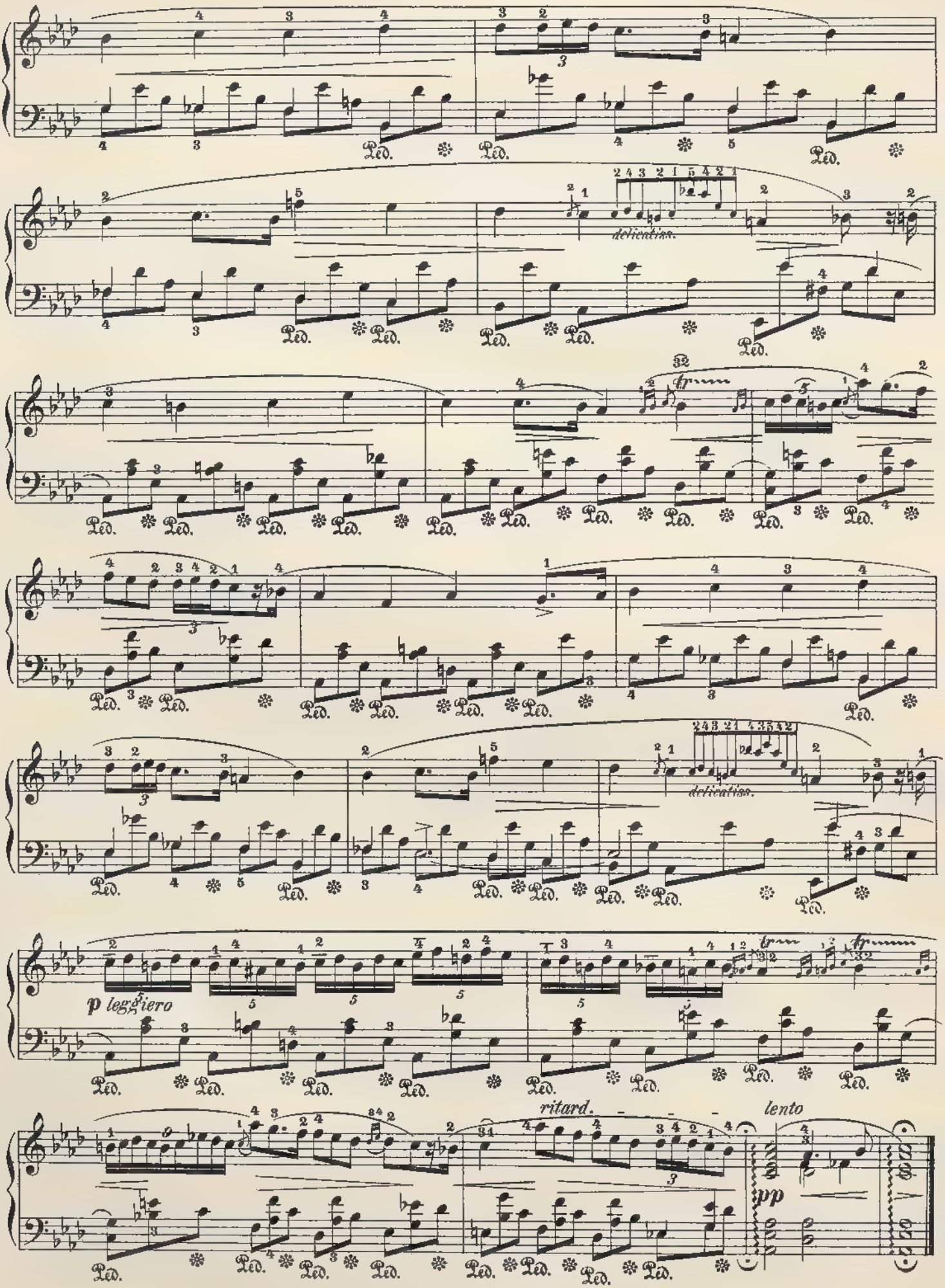
ff

sempre cre - - scen - - -

do

ff appassionato

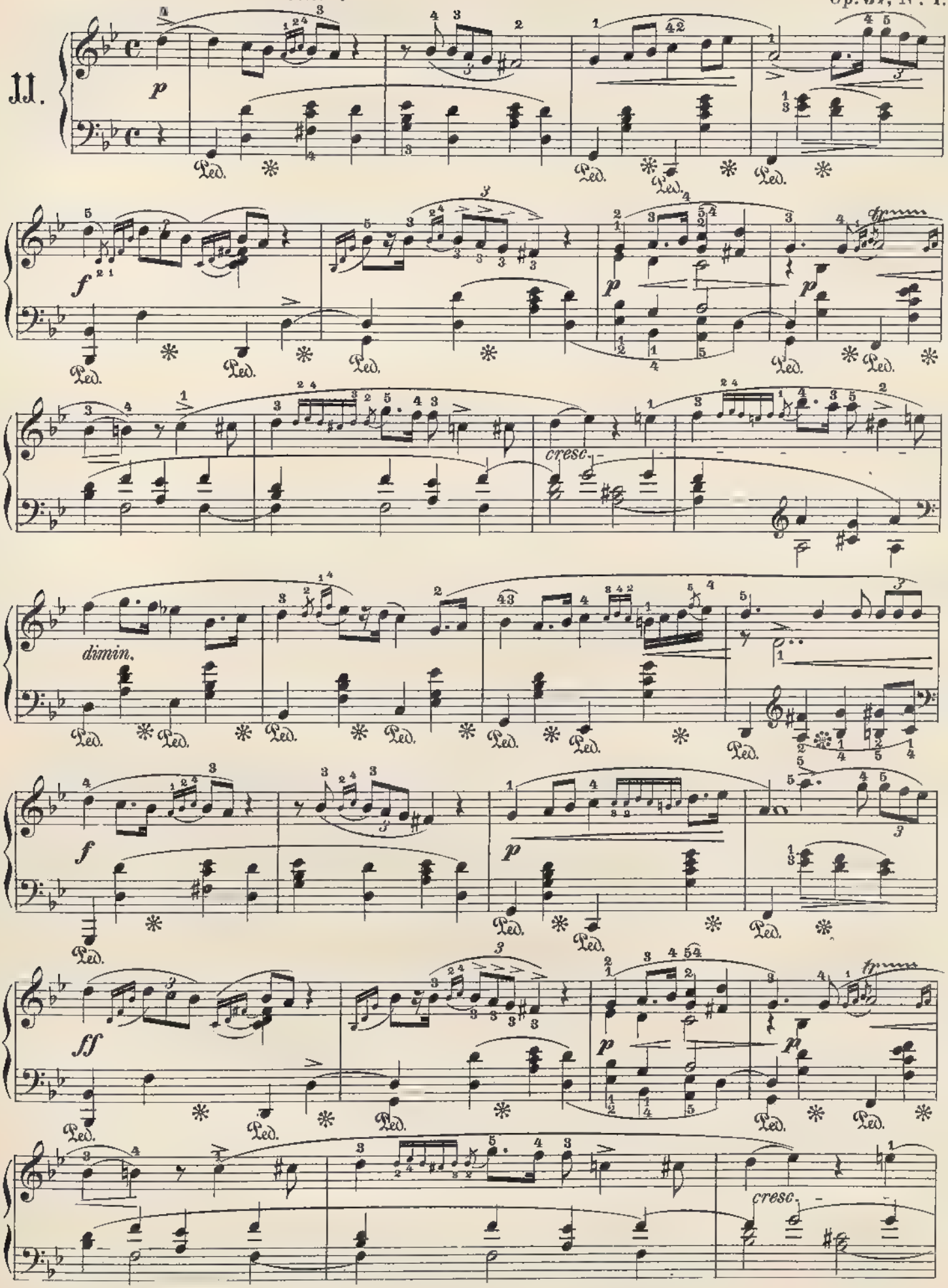
fp

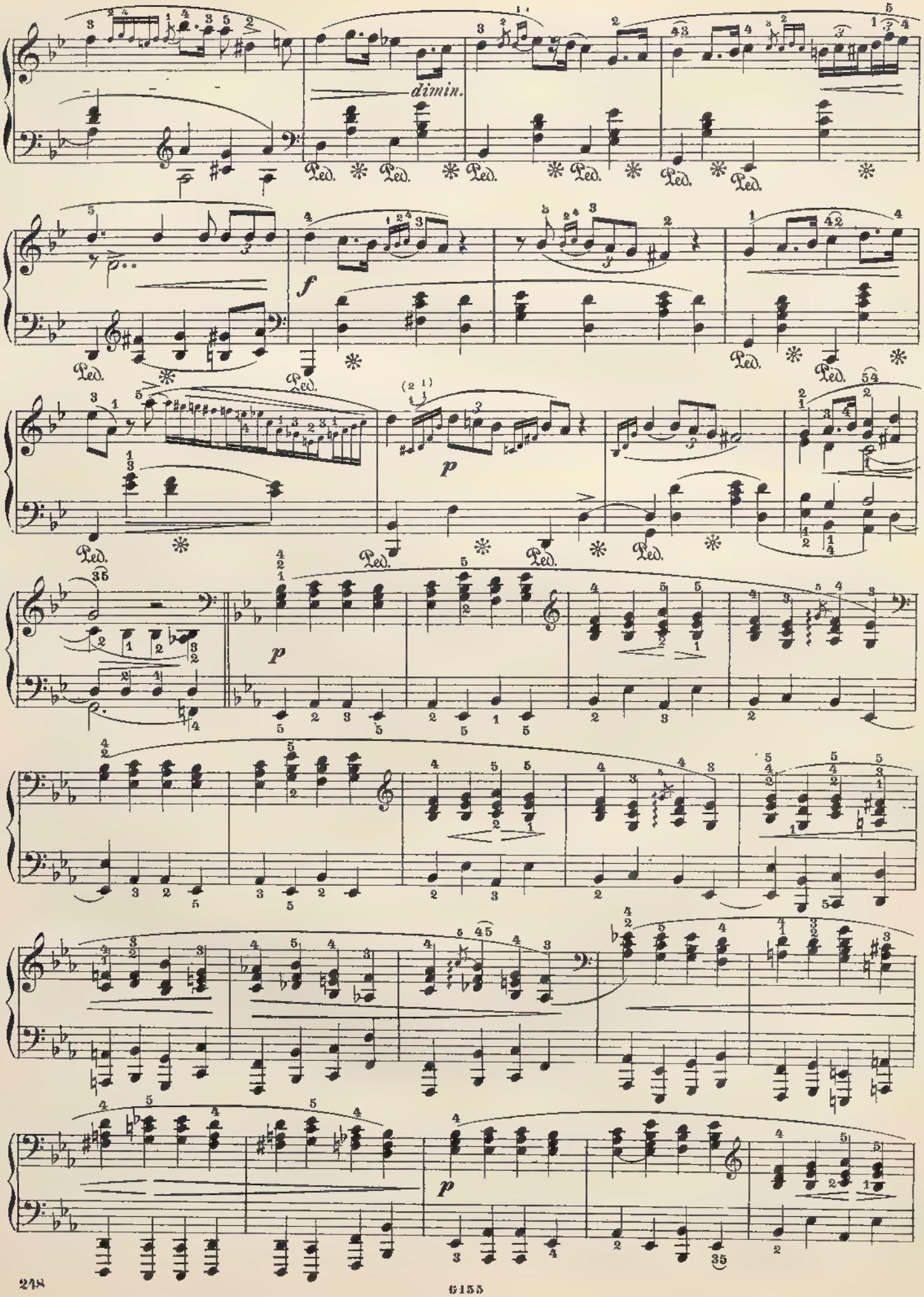

delicatiss.
delicatiss.
p leggiero
ritard.
lento
pp

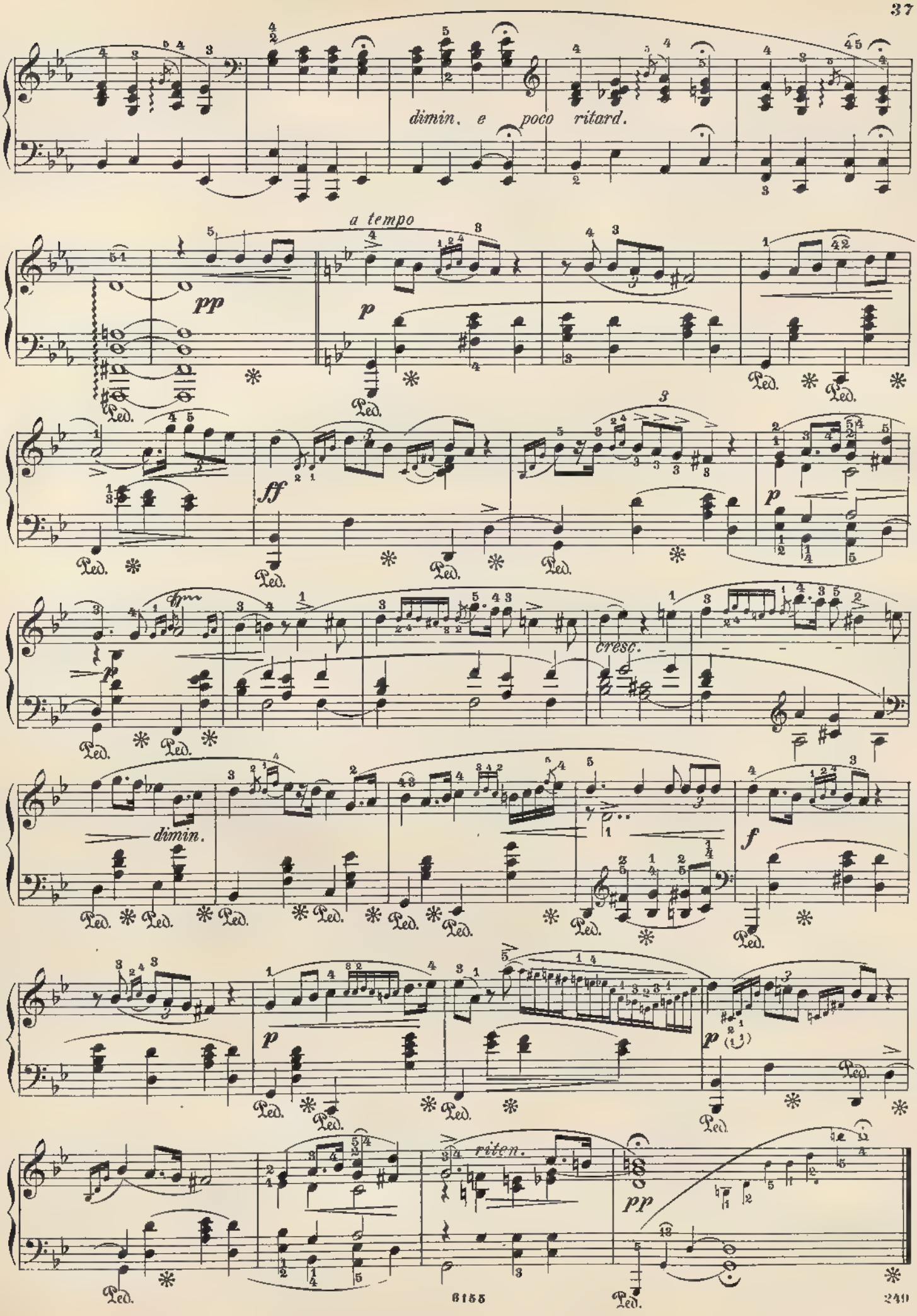
## Andante sostenuto.

Op. 37, No 1.

II.




dimin.
Ped.
f
p
35

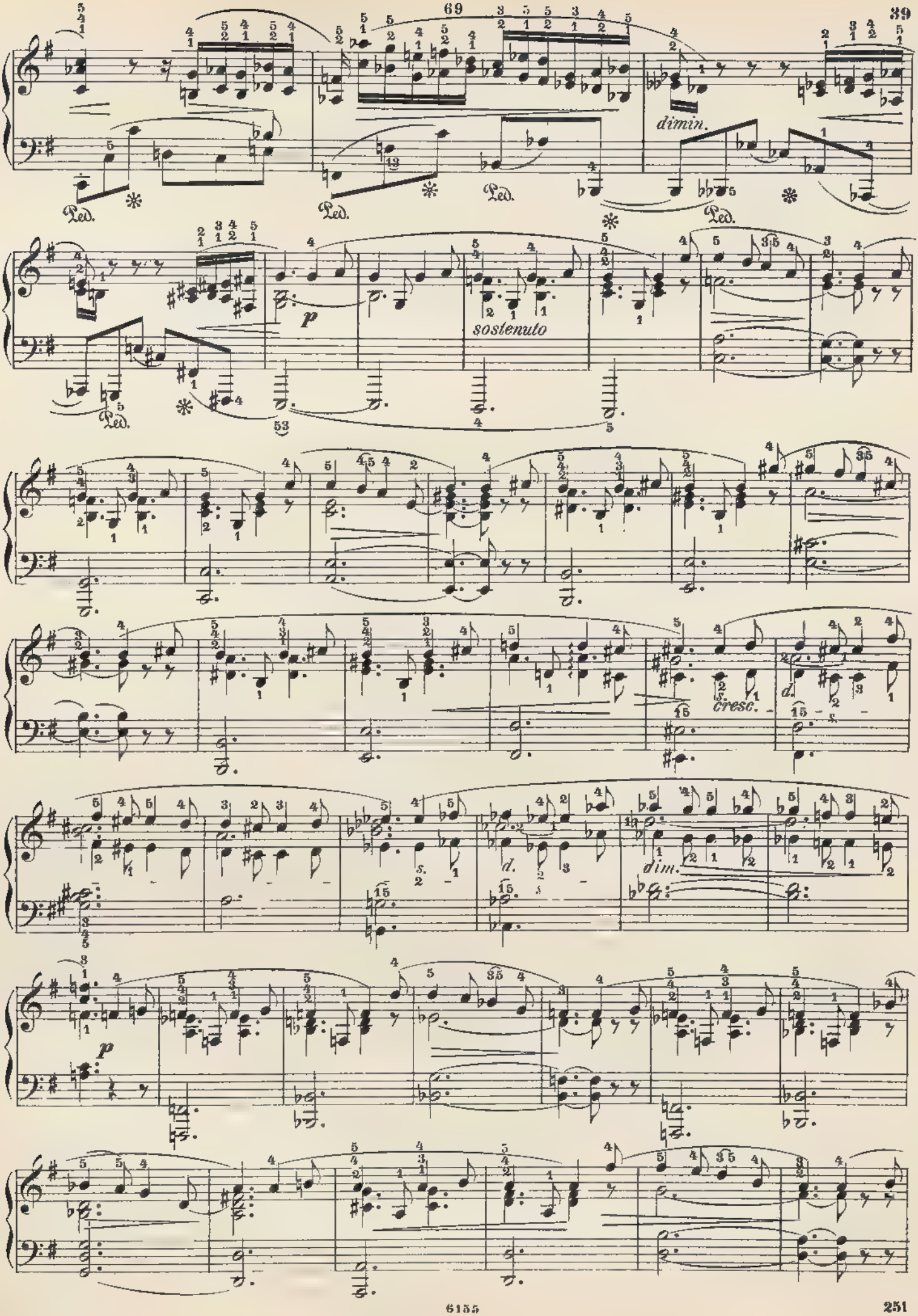

dimin. e poco ritard.
a tempo
pp
p
ff
p
cresc.
dimin.
f
p
p
riten.
pp
Ped.

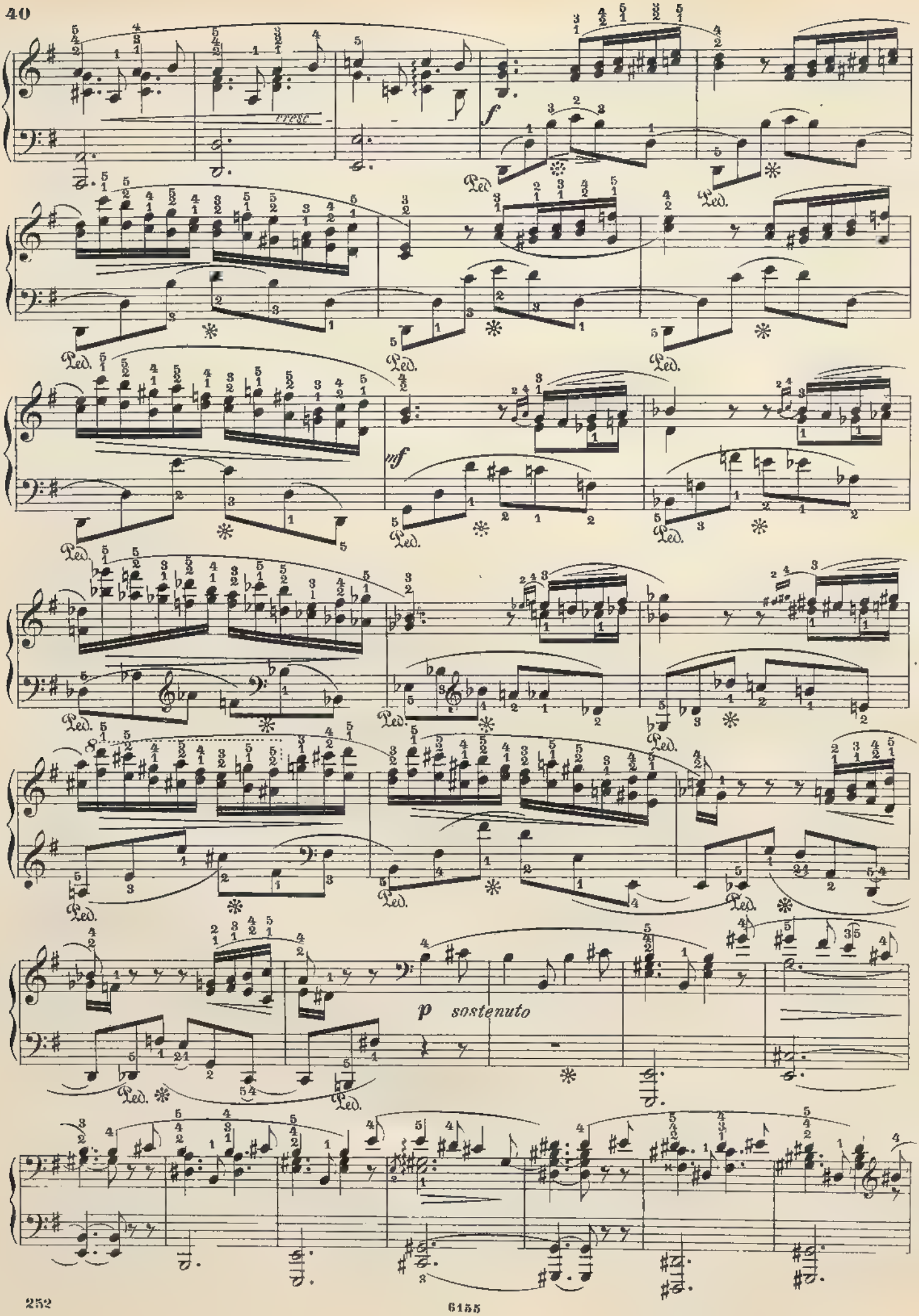
Andantino.

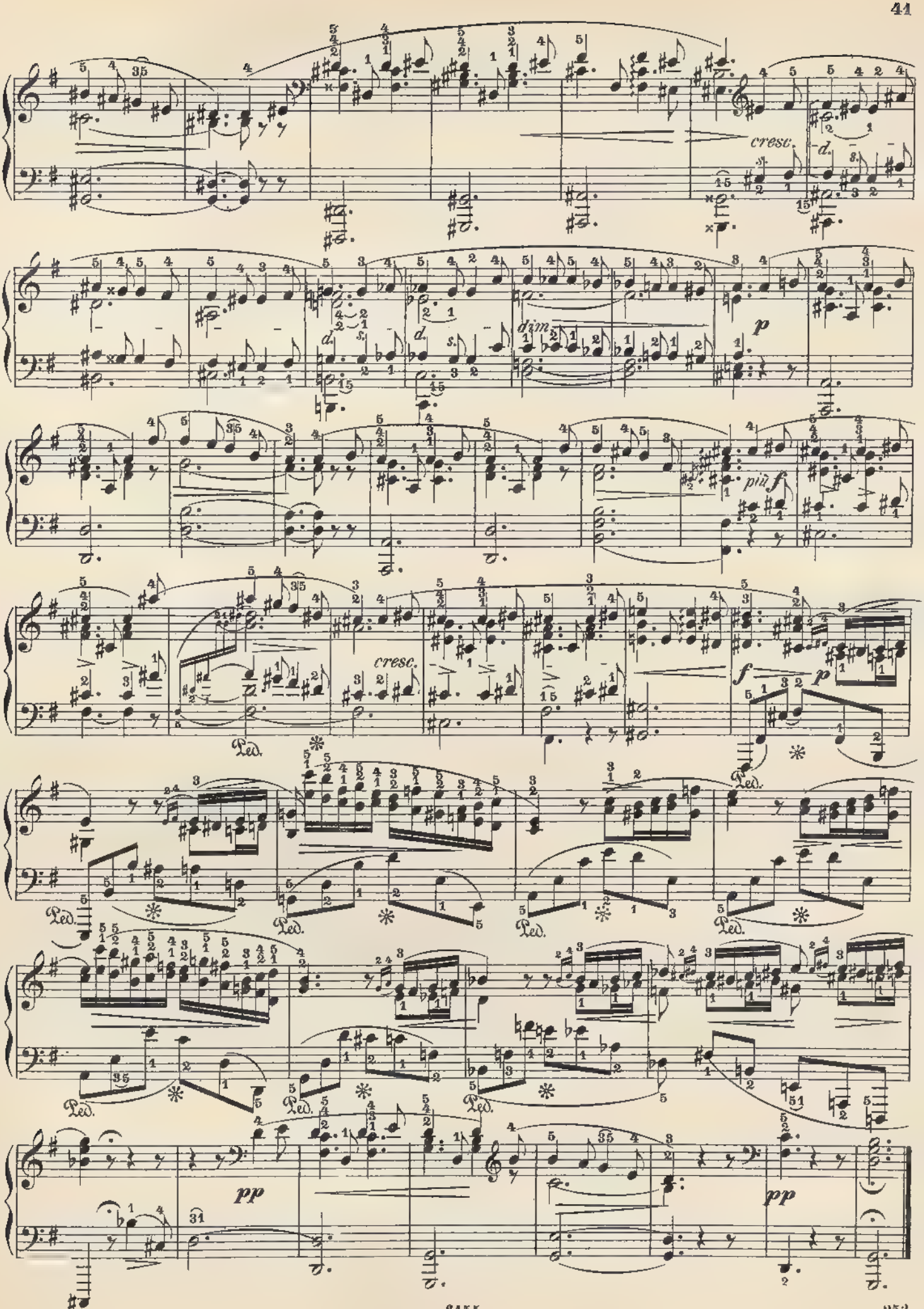
12.

*dolce*

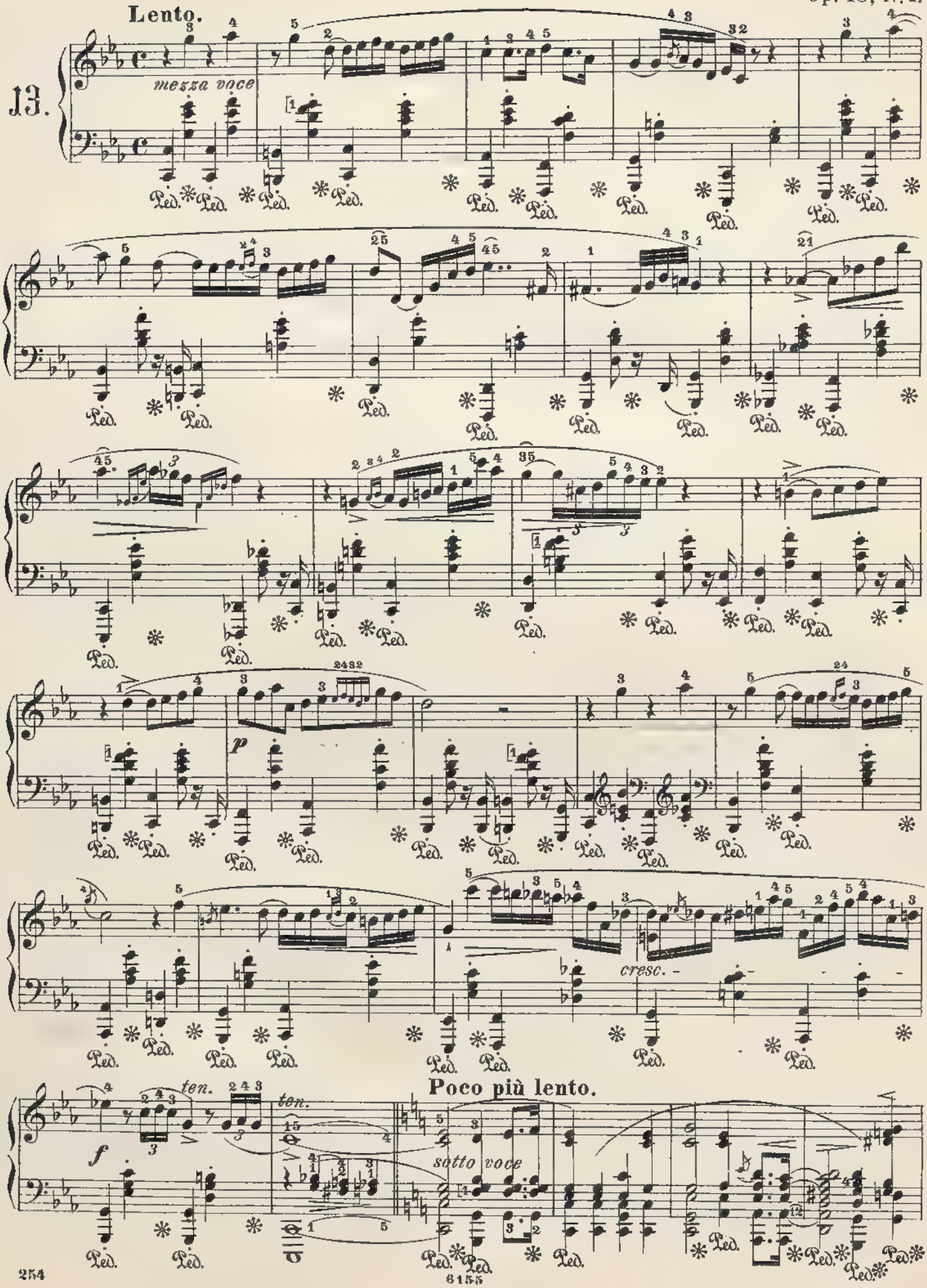
*p*

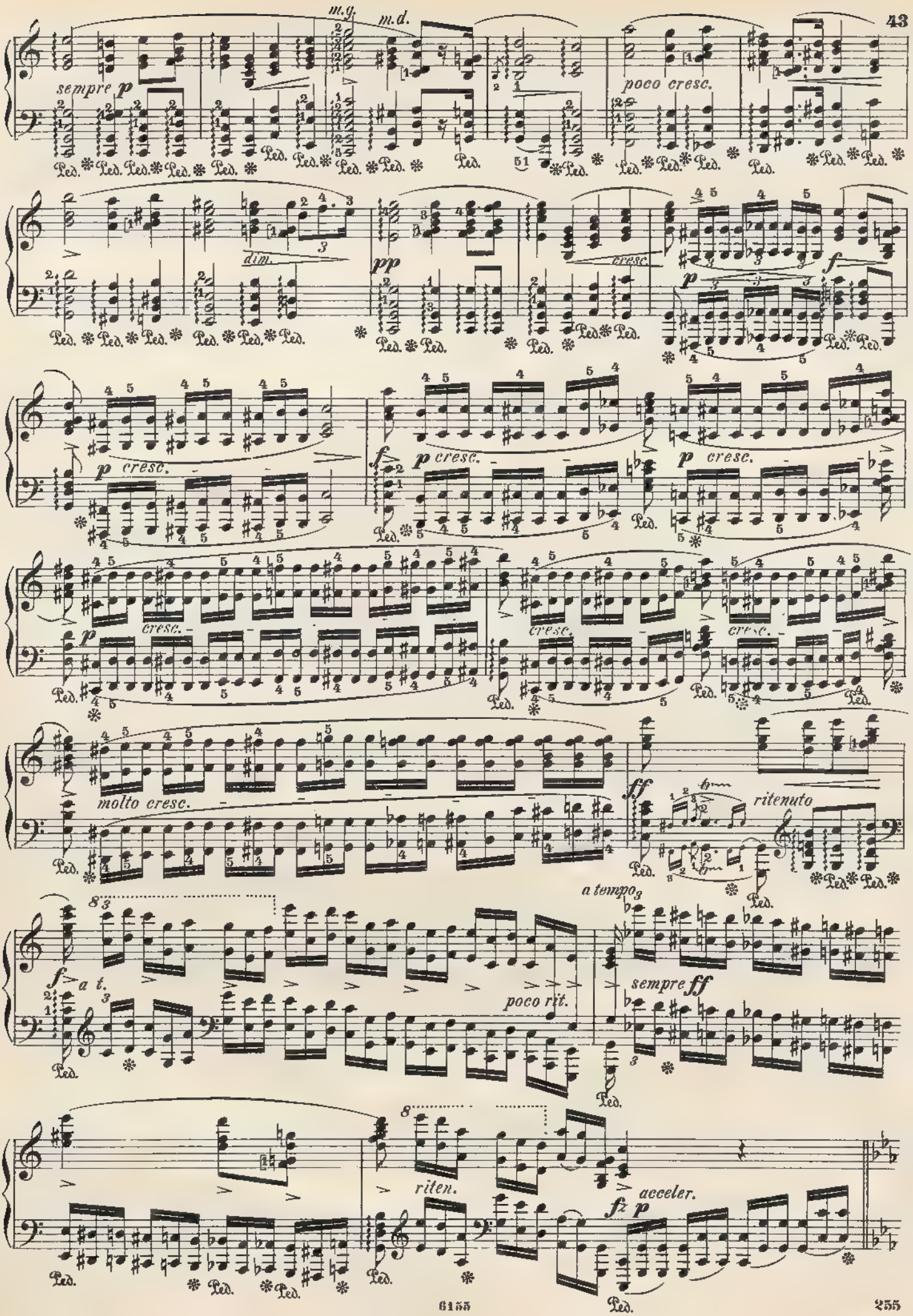

dimin.
Ped.
p
sostenuto
cresc.
dim.

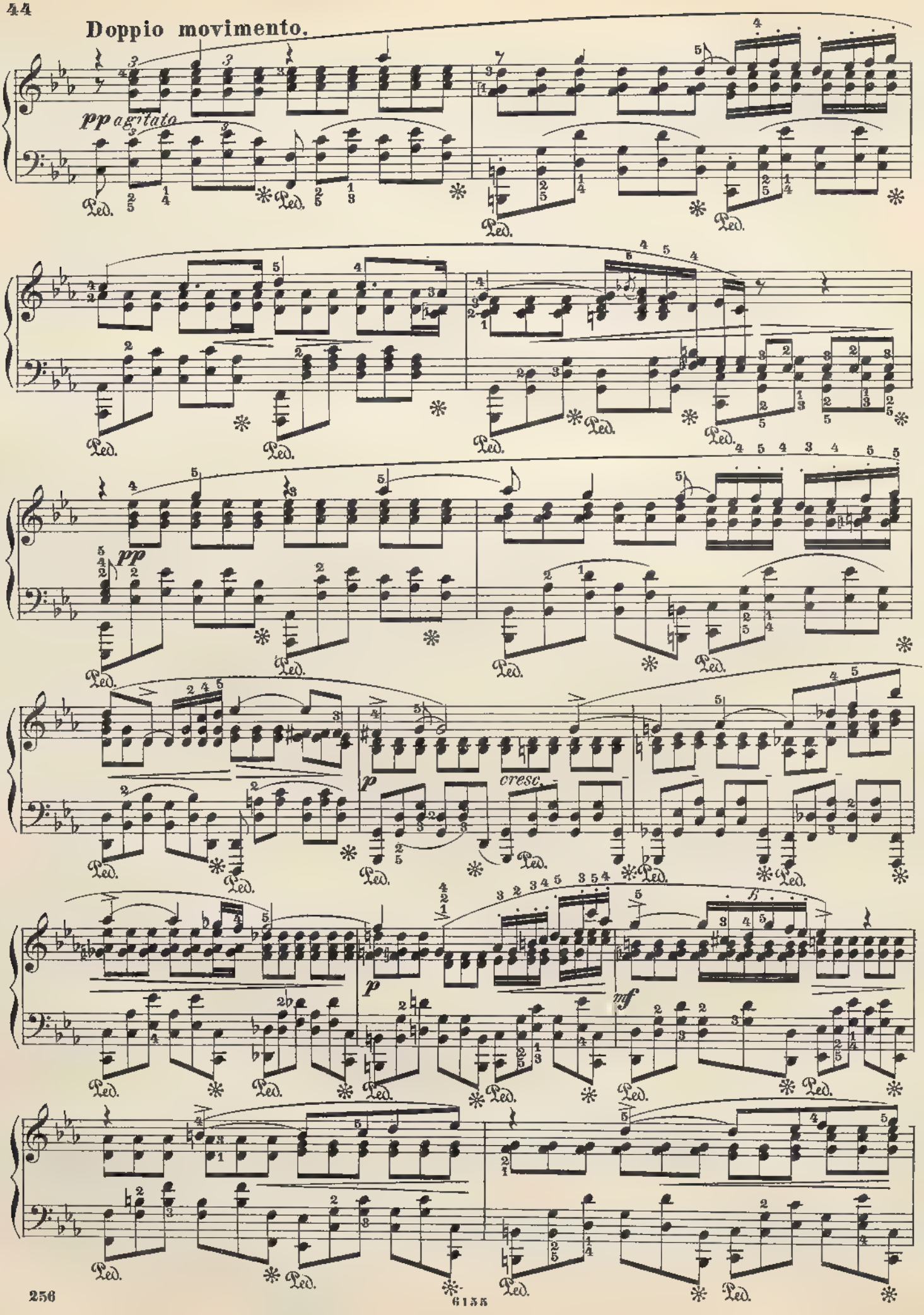

f
Ped.
mf
p sostenuto

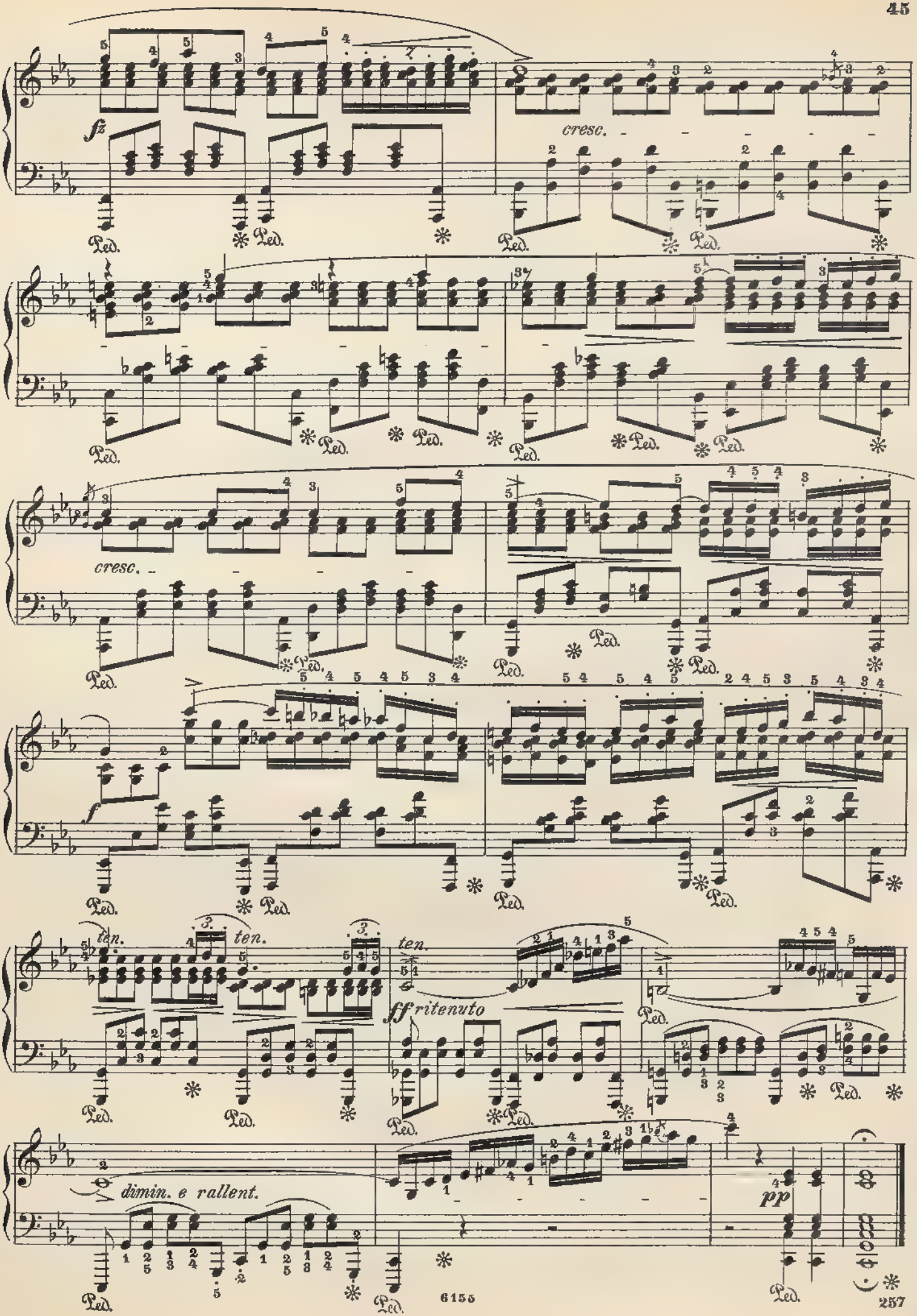

cresc.
dim.
più f
Ped.
pp

Op. 48, No. 1.


Lento.
13.
mezza voce
Ped.
p
cresc.
ten.
f
Poco più lento.
sotto voce


m.g.
m.d.
sempre p
poco cresc.
dim.
pp
cresc.
f
p
p cresc.
molto cresc.
ff
ritenuto
a tempo
f a t.
poco rit.
sempre ff
riten.
acceler.
fz p


Doppio movimento.
pp agitato
Ped.
pp
p
cresc.
p
mf
f


fz
cresc.
cresc.
f
ten.
ten.
ten.
ff ritenuto
dimin. e rallent.
pp
Ped.

## Andantino.

Op. 48. Nº 2.

14.

*p*

*poco a*

*poco cresc.*

*f*

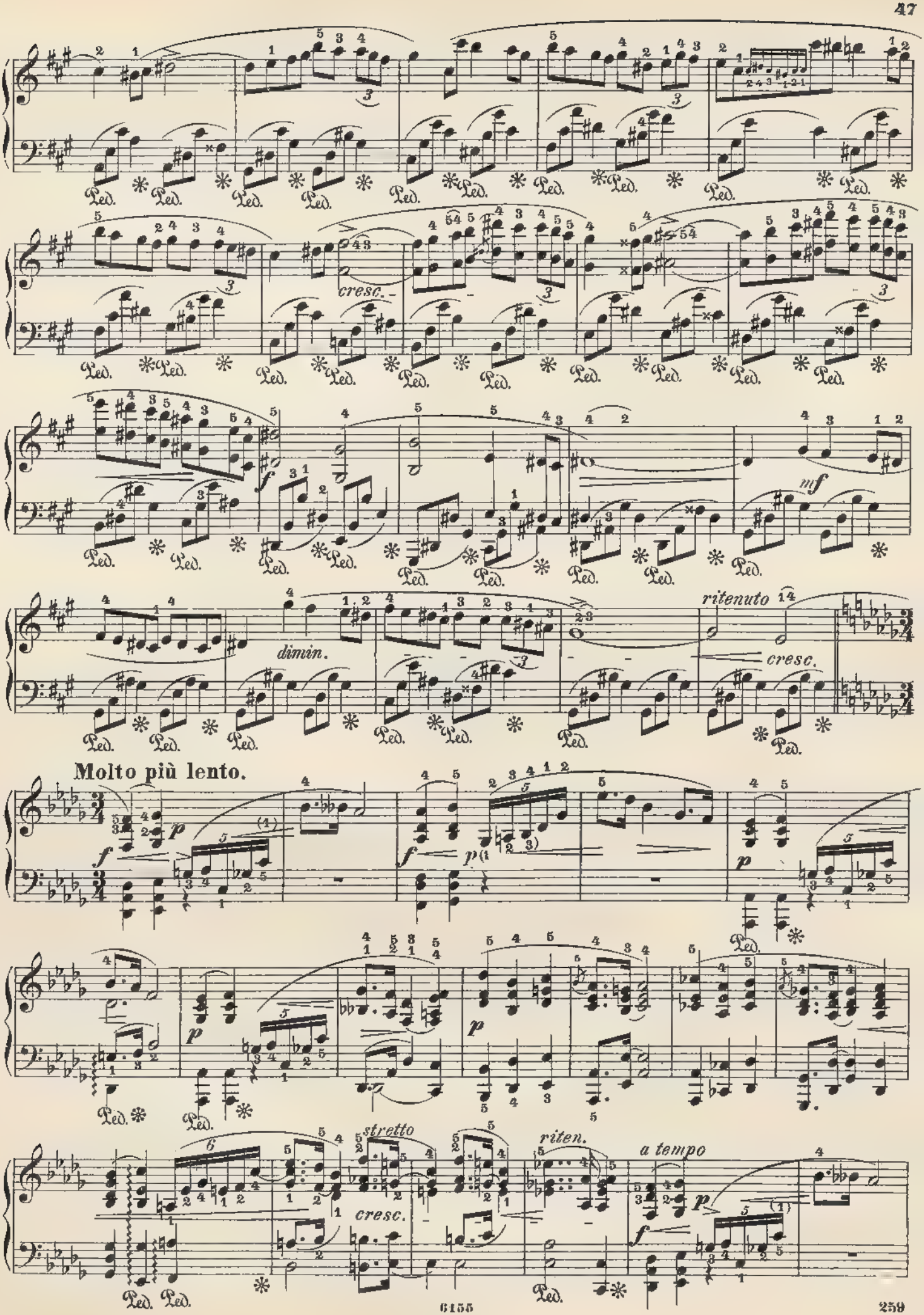
*ten.*

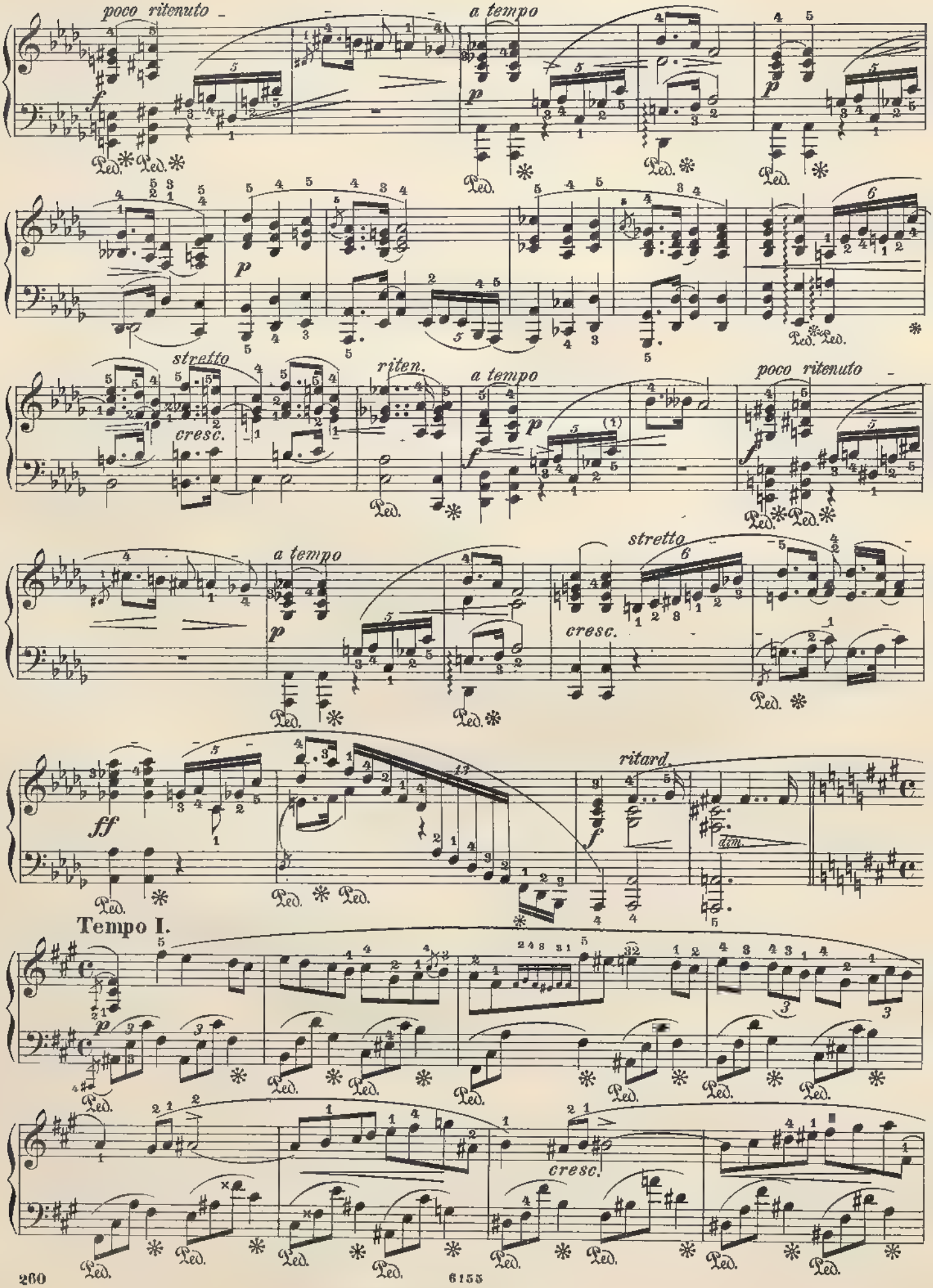
*mf*

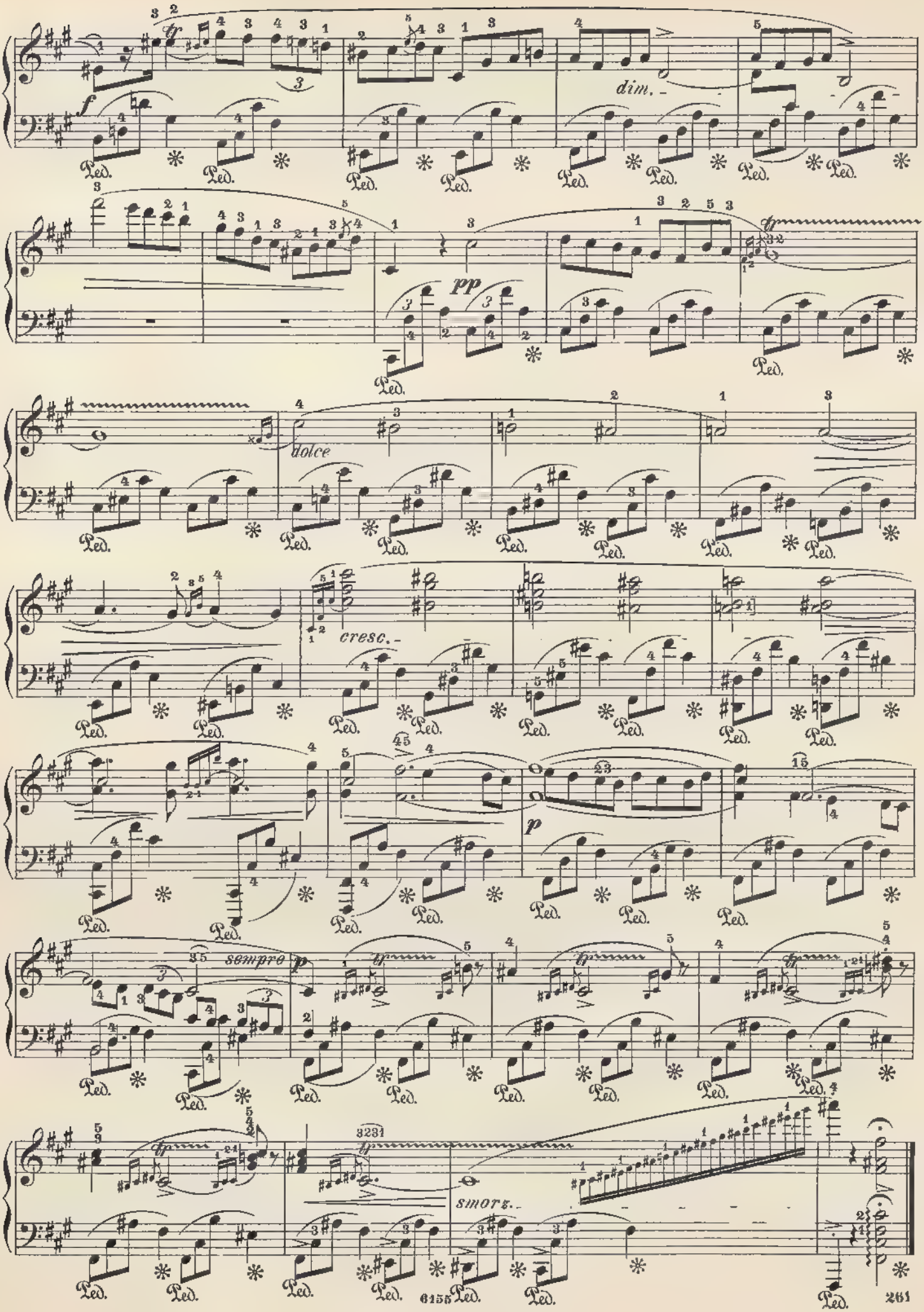
*dimin.*

*pp*

*p*


cresc.
dimin.
ritenuto
cresc.
Molto più lento.
stretto
cresc.
riten.
a tempo

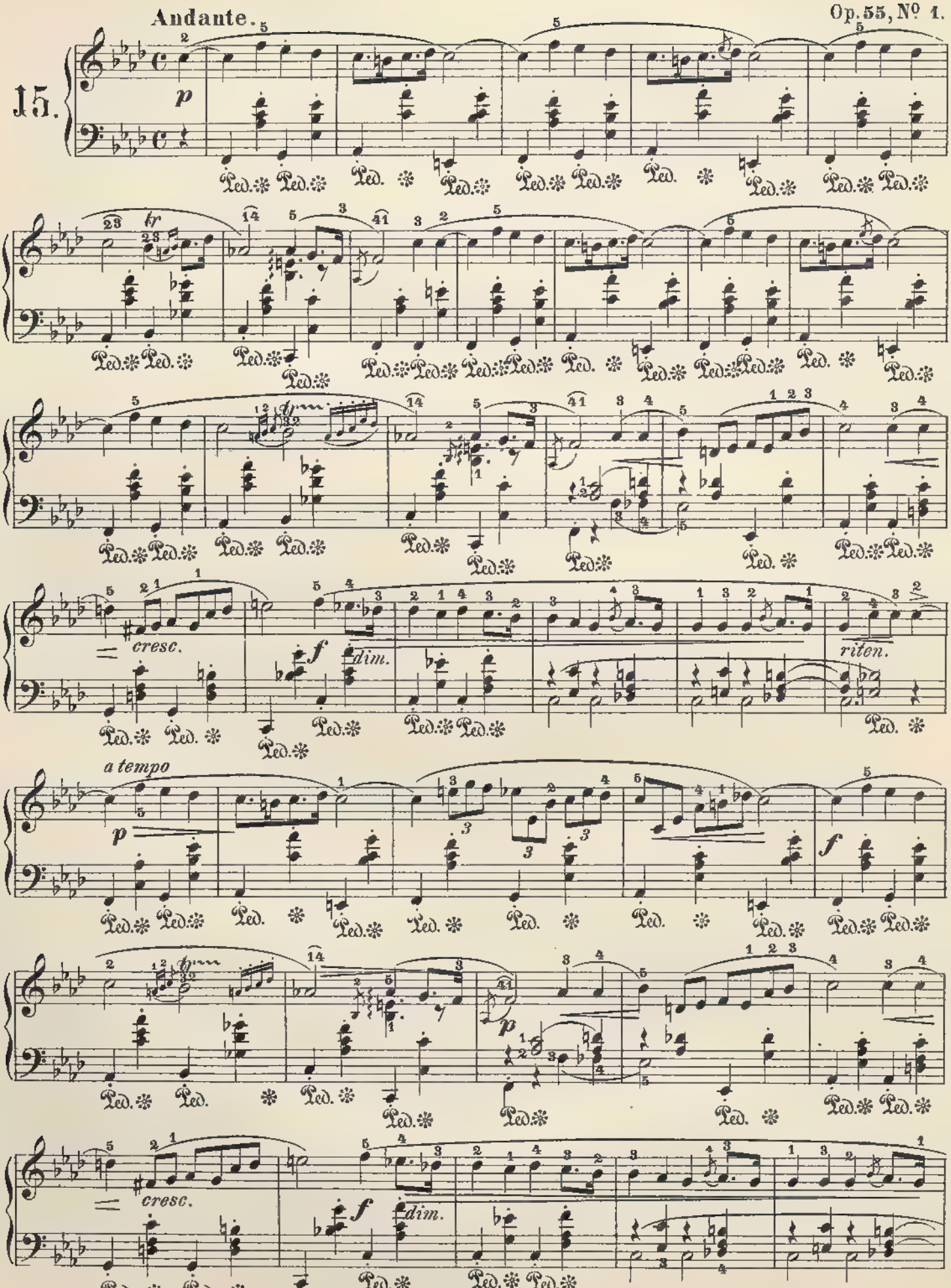

poco ritenuto
a tempo
stretto
cresc.
riten.
a tempo
poco ritenuto
a tempo
stretto
cresc.
ritard.
dim.
Tempo I.
cresc.

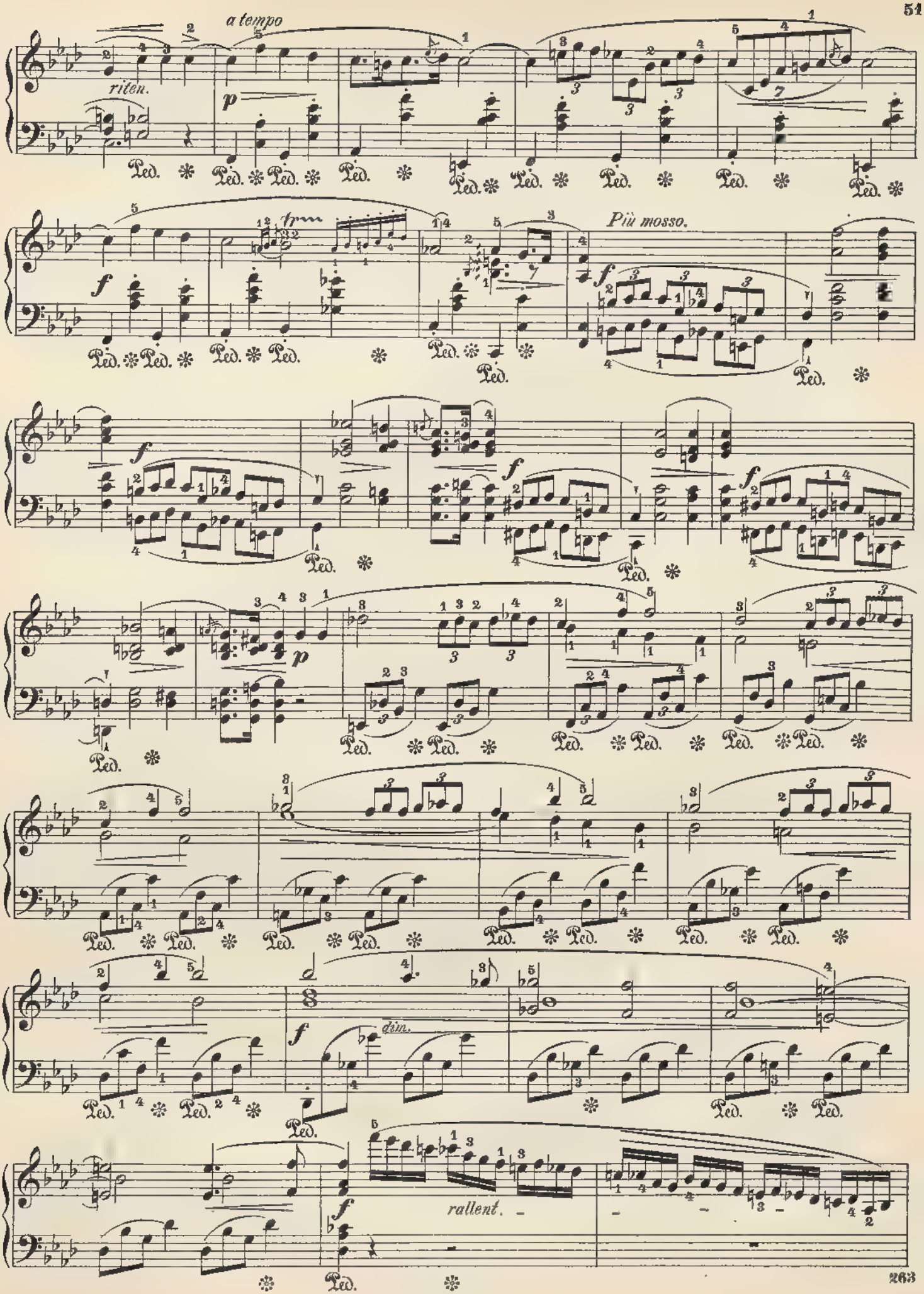

dim.
pp
dolce
cresc.
sempre p
smorz.

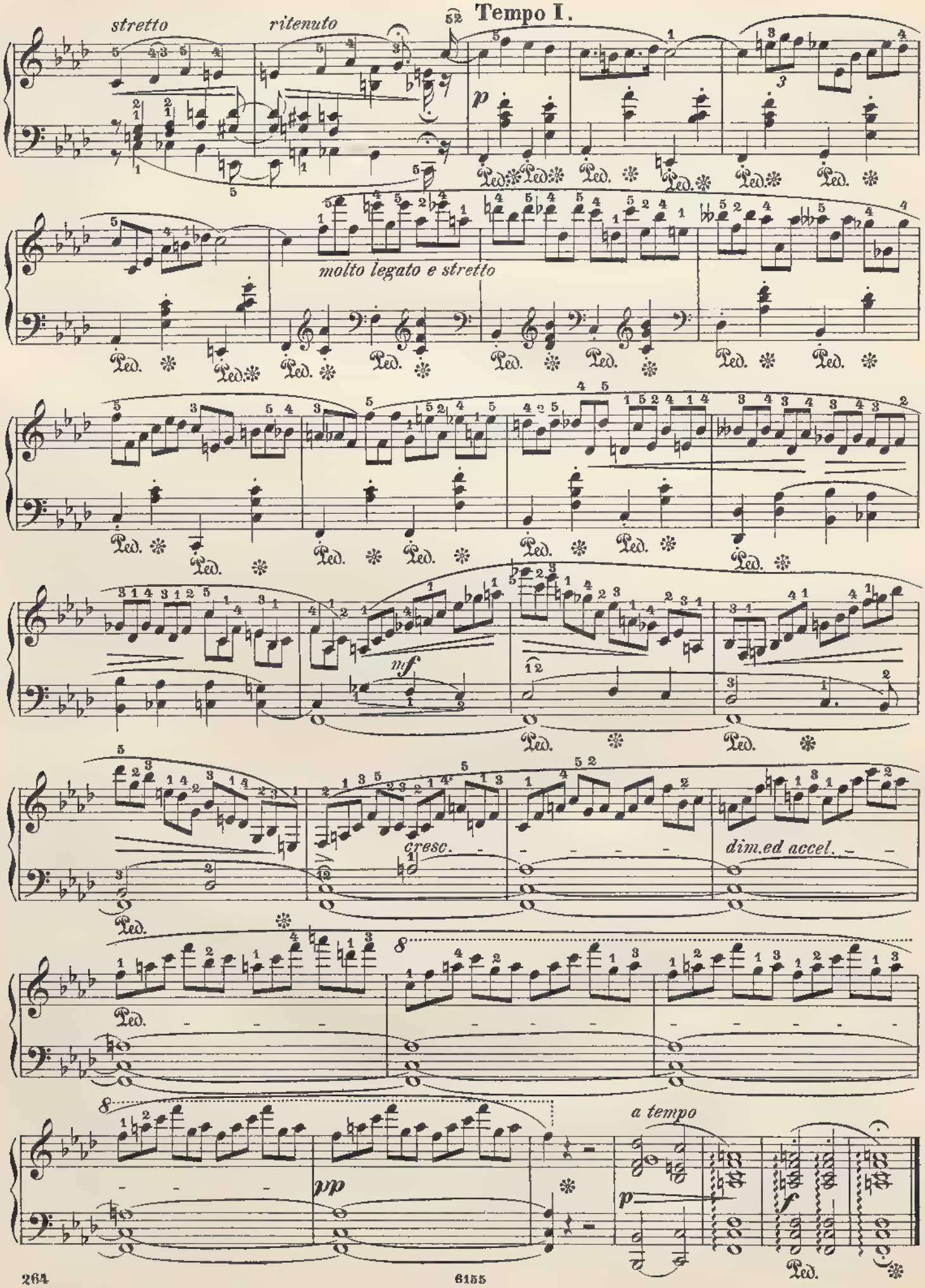
Andante.

Op. 55, № 1.

15.



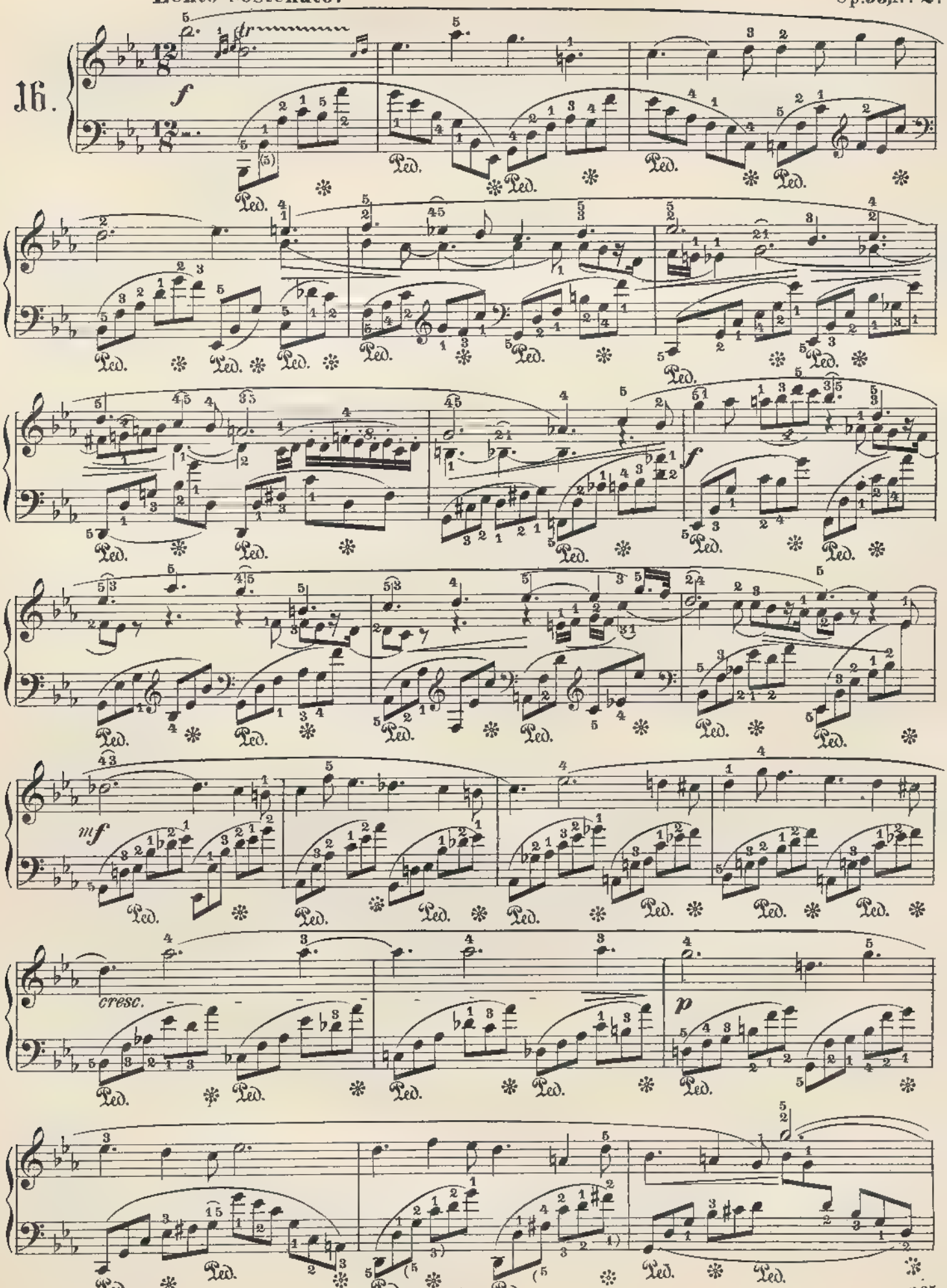

a tempo
riten.
p
f
Più mosso.
f
f
f
p
f
dim.
f
rallent.

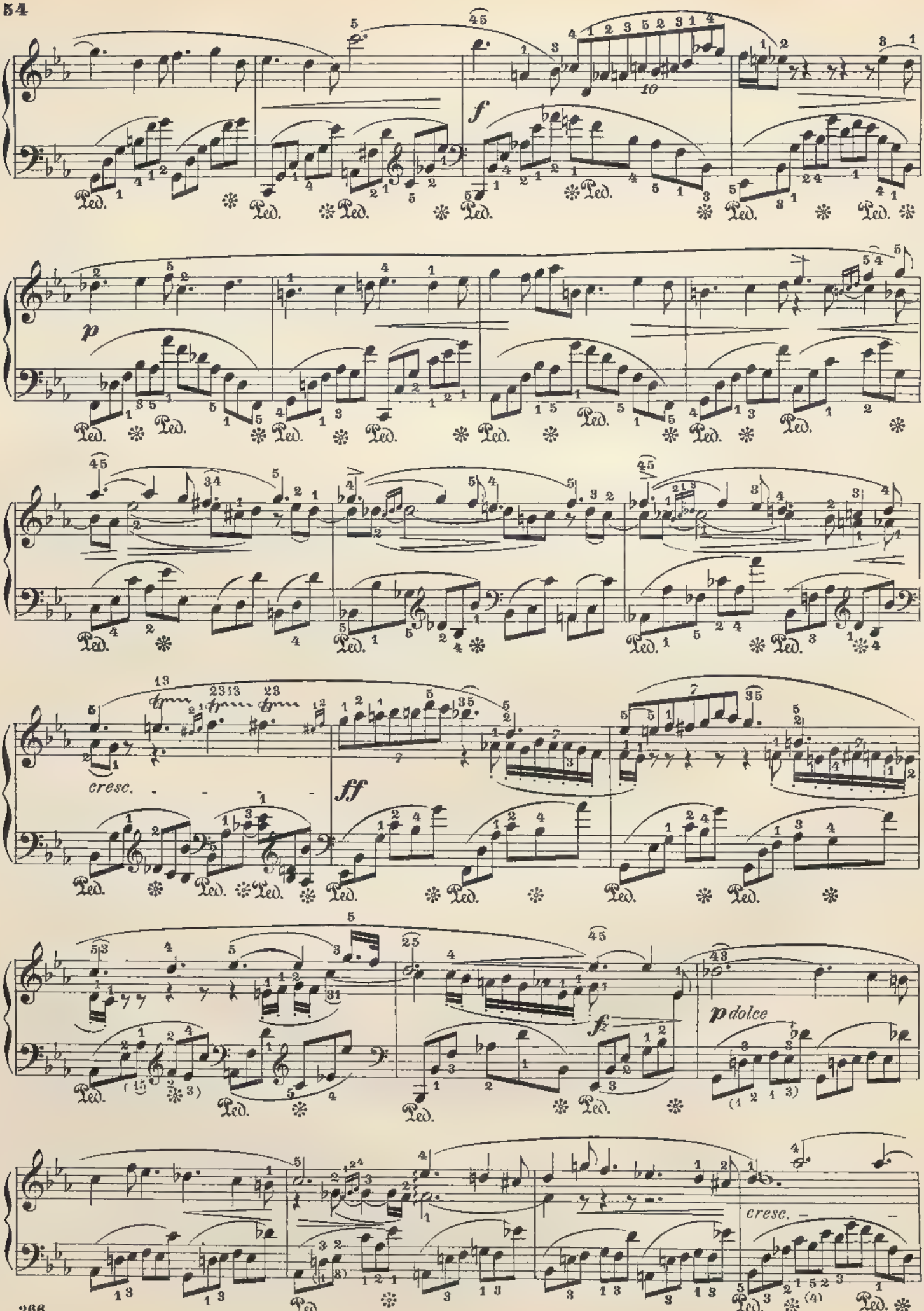

stretto
ritenuto
52
Tempo I.
p
molto legato e stretto
mf
cresc.
dim.ed accel.
8
pp
a tempo
p
f
Ped.

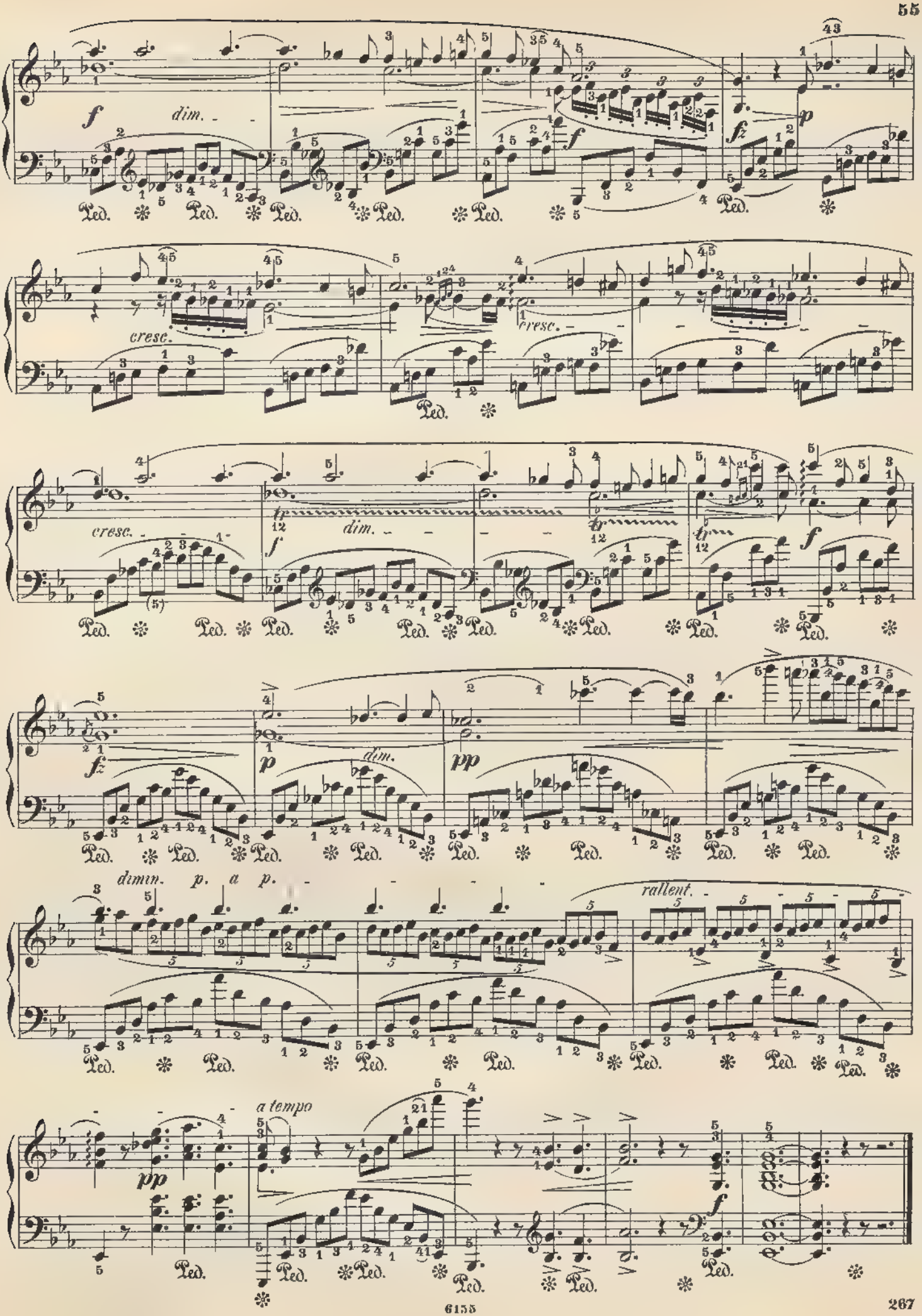
Lento sostenuto.

Op. 55, No. 2.

16.

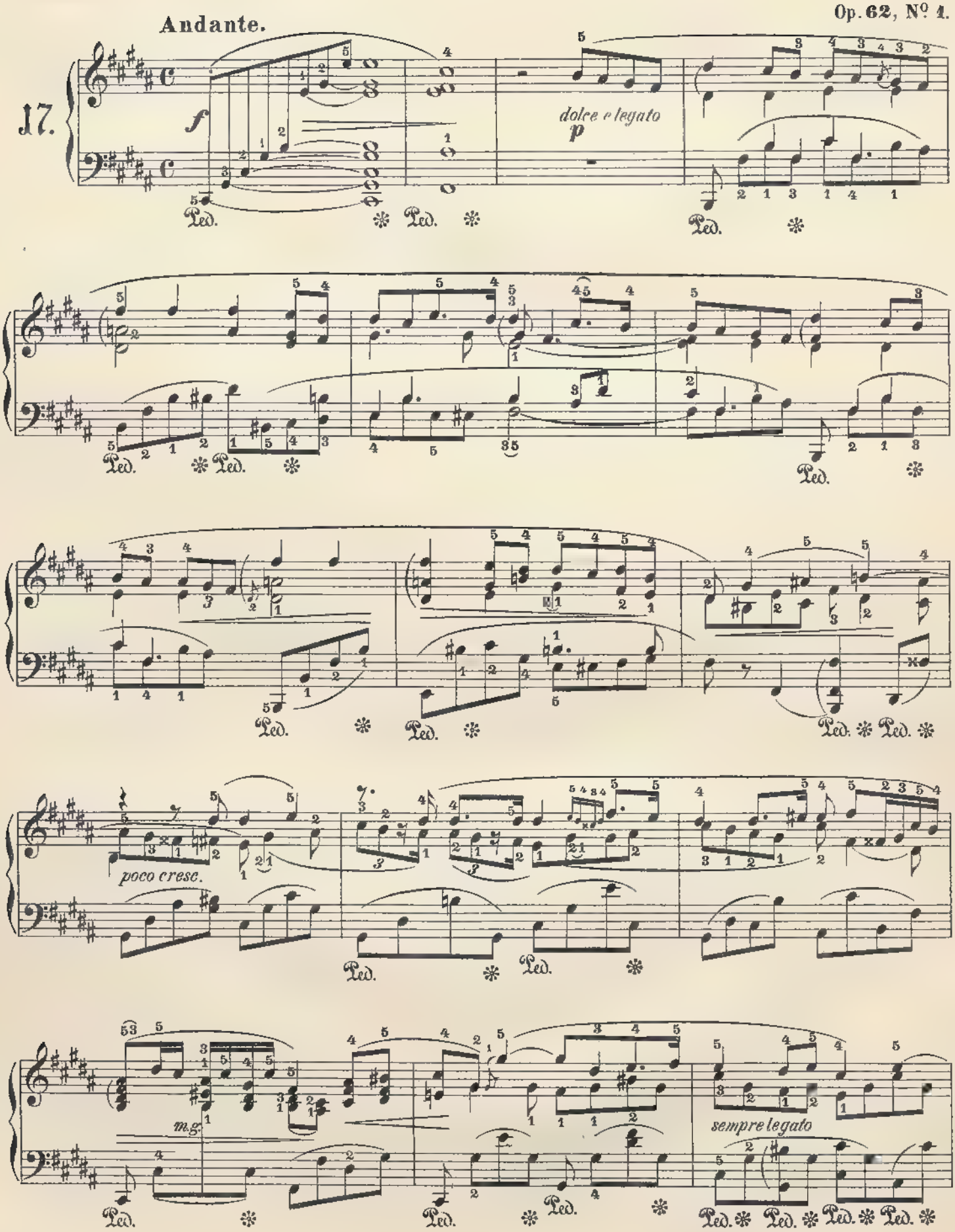


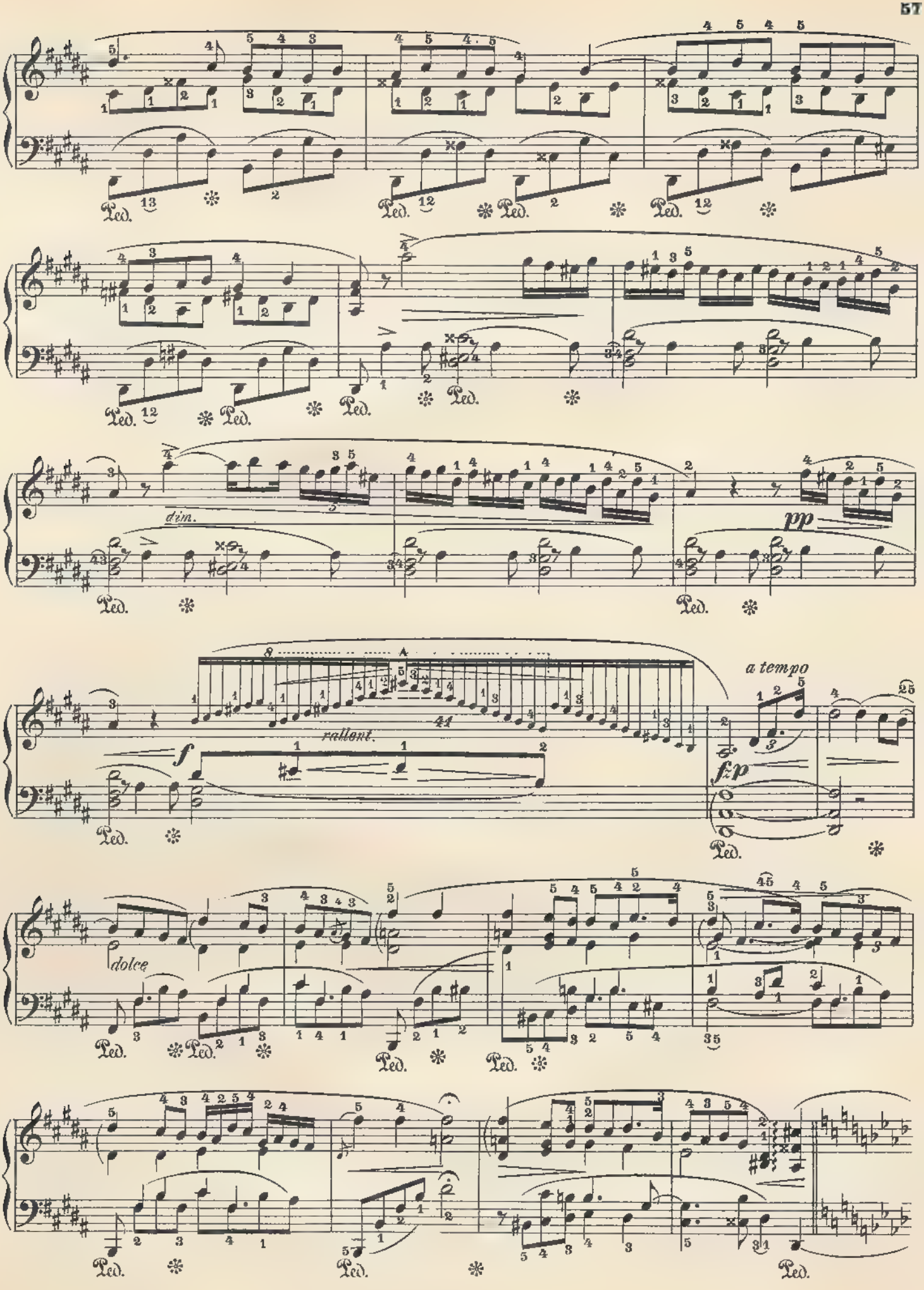

f
p
cresc.
ff
p dolce
cresc.

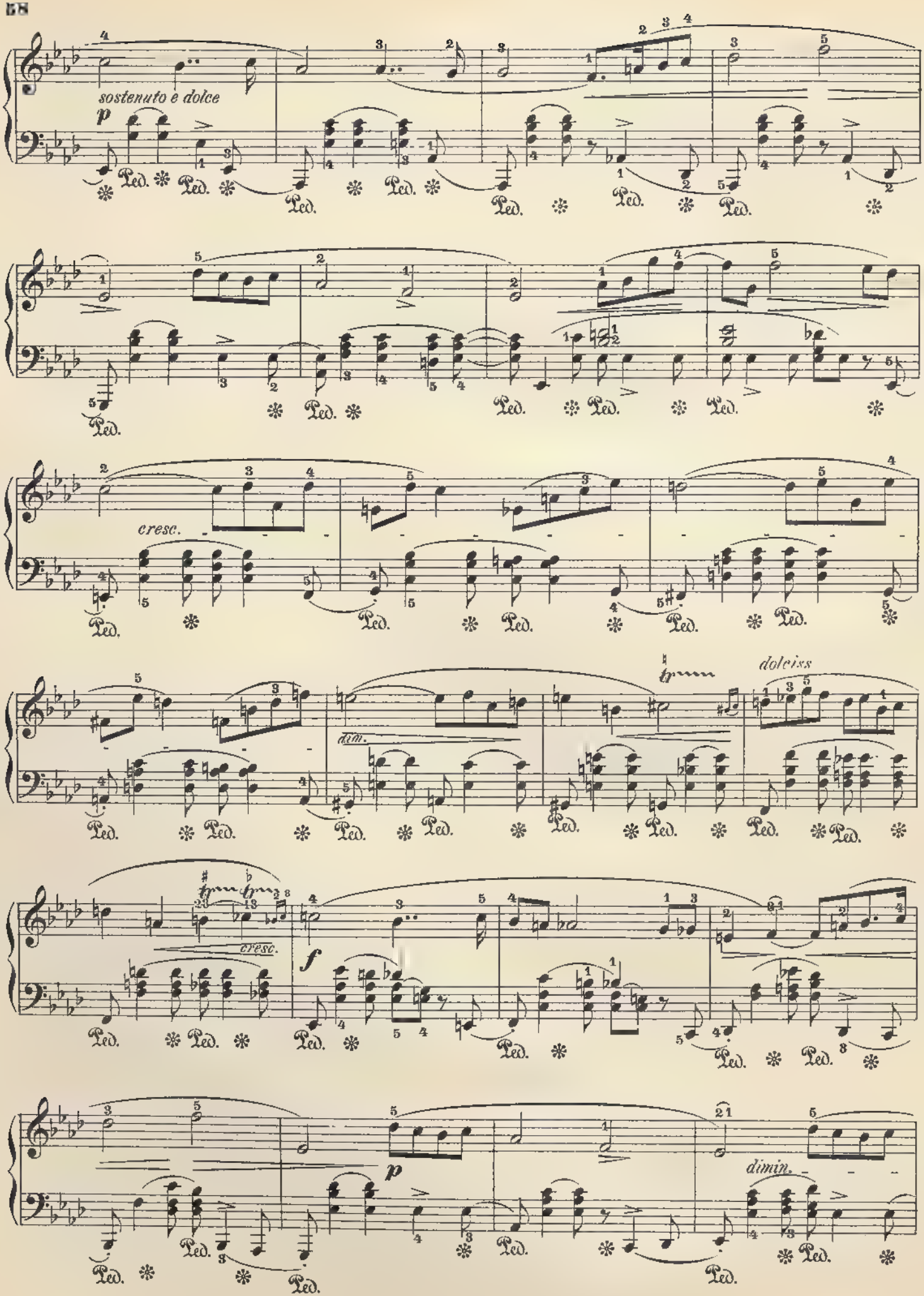

f
dim.
fz
p
cresc.
tr
dim.
pp
dimin. p. a p.
rallent.
a tempo

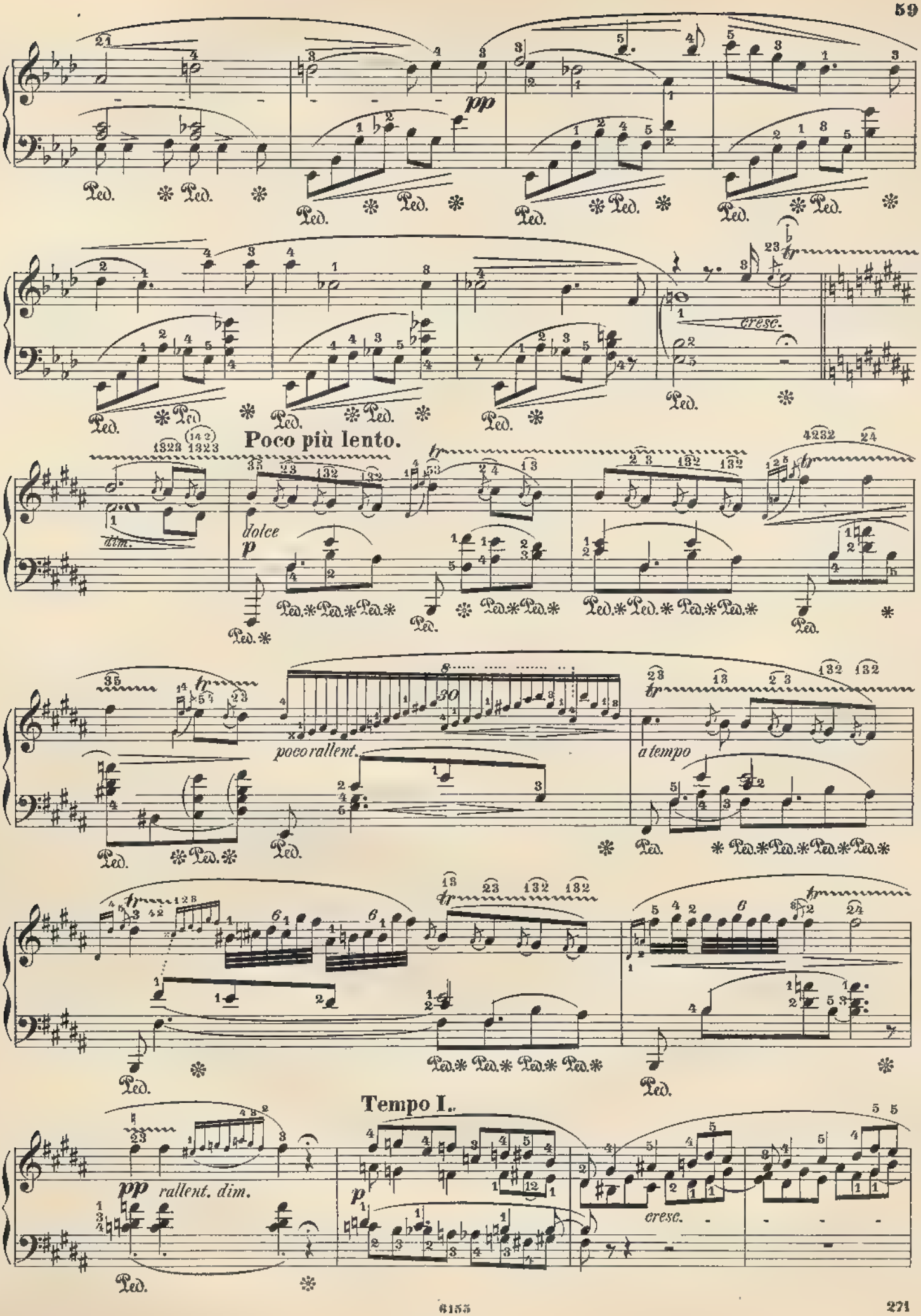
Op. 62, Nº 1.

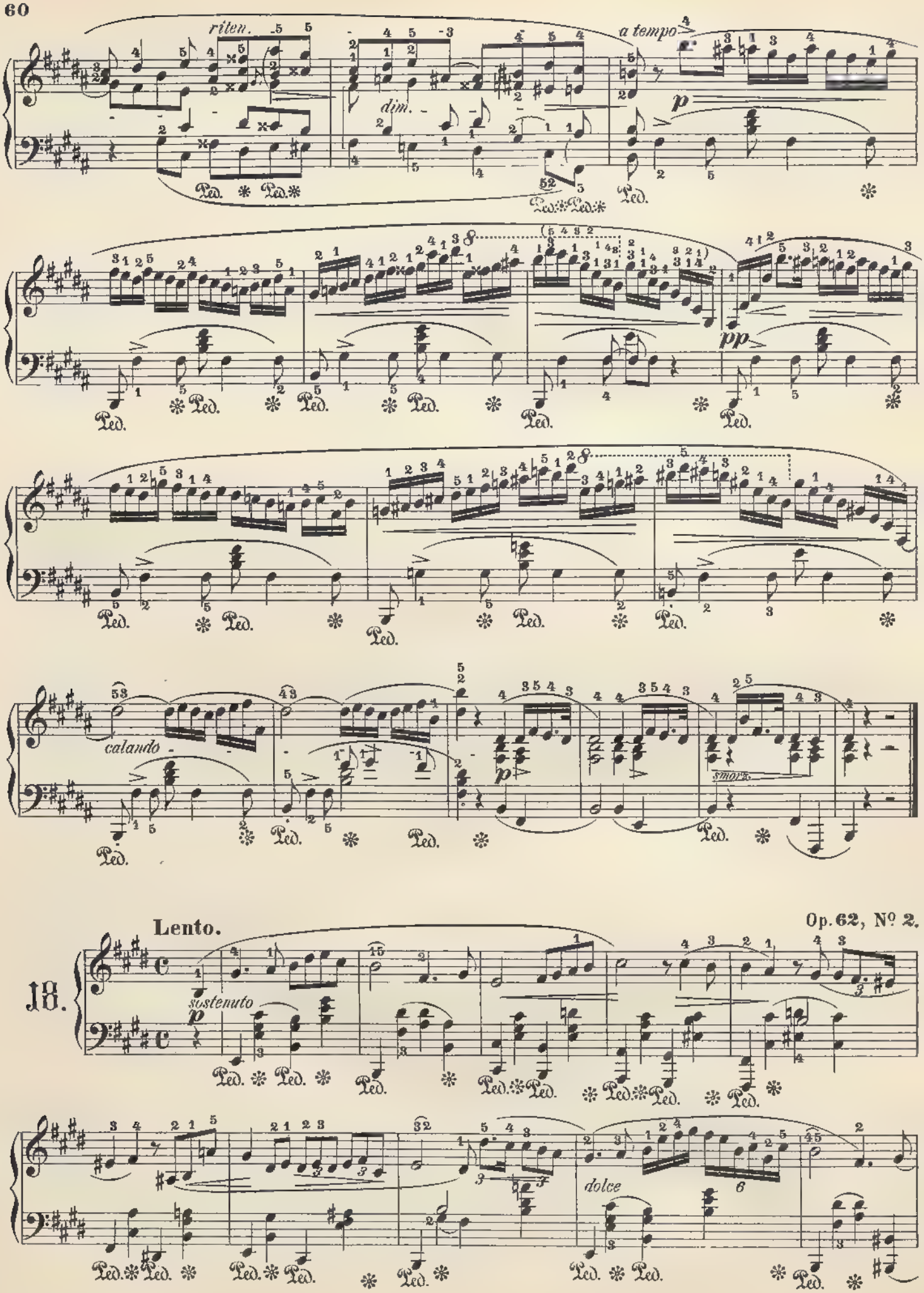
17.

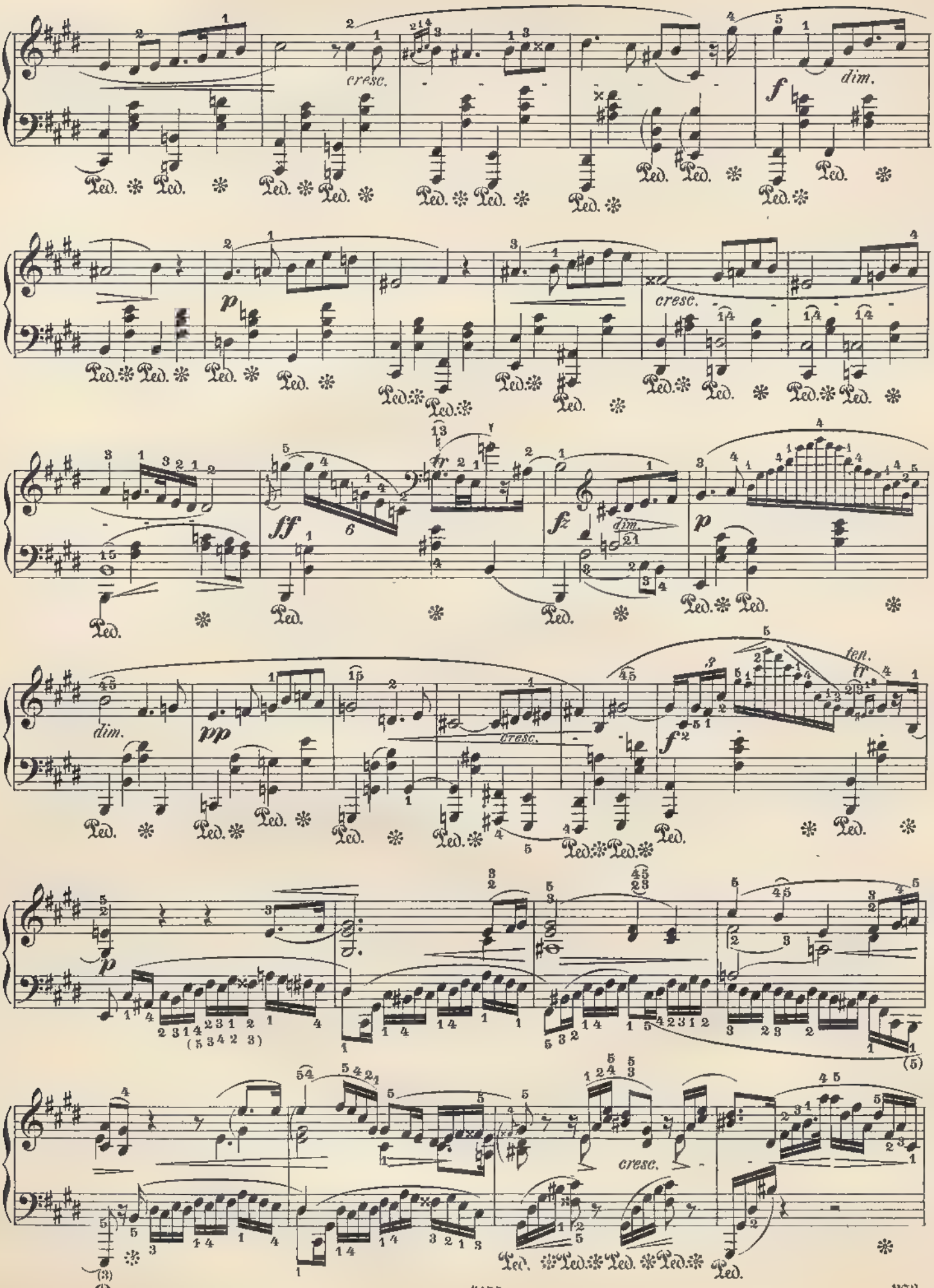


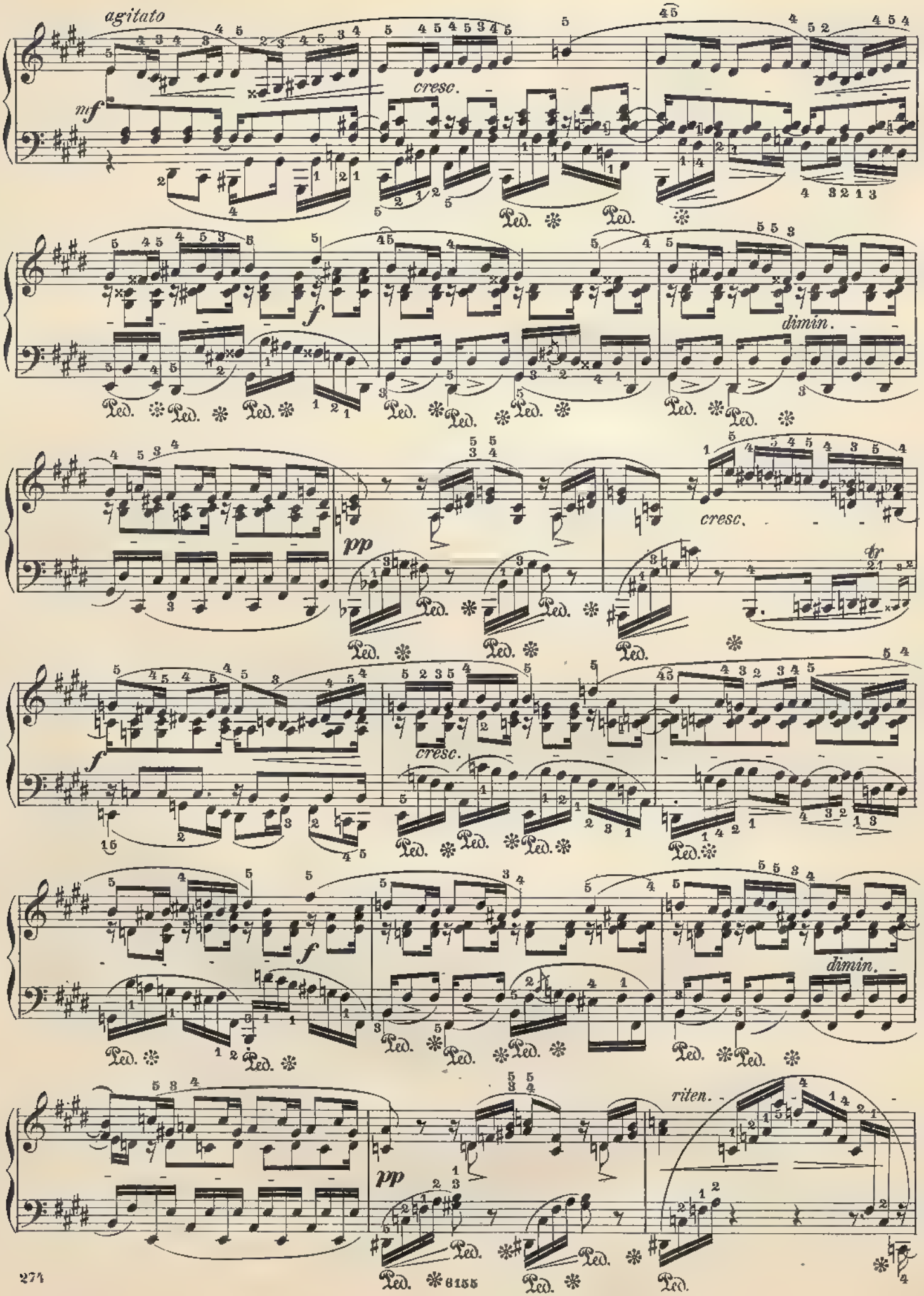

dim.
pp
rallent.
f
a tempo
f p
dolce

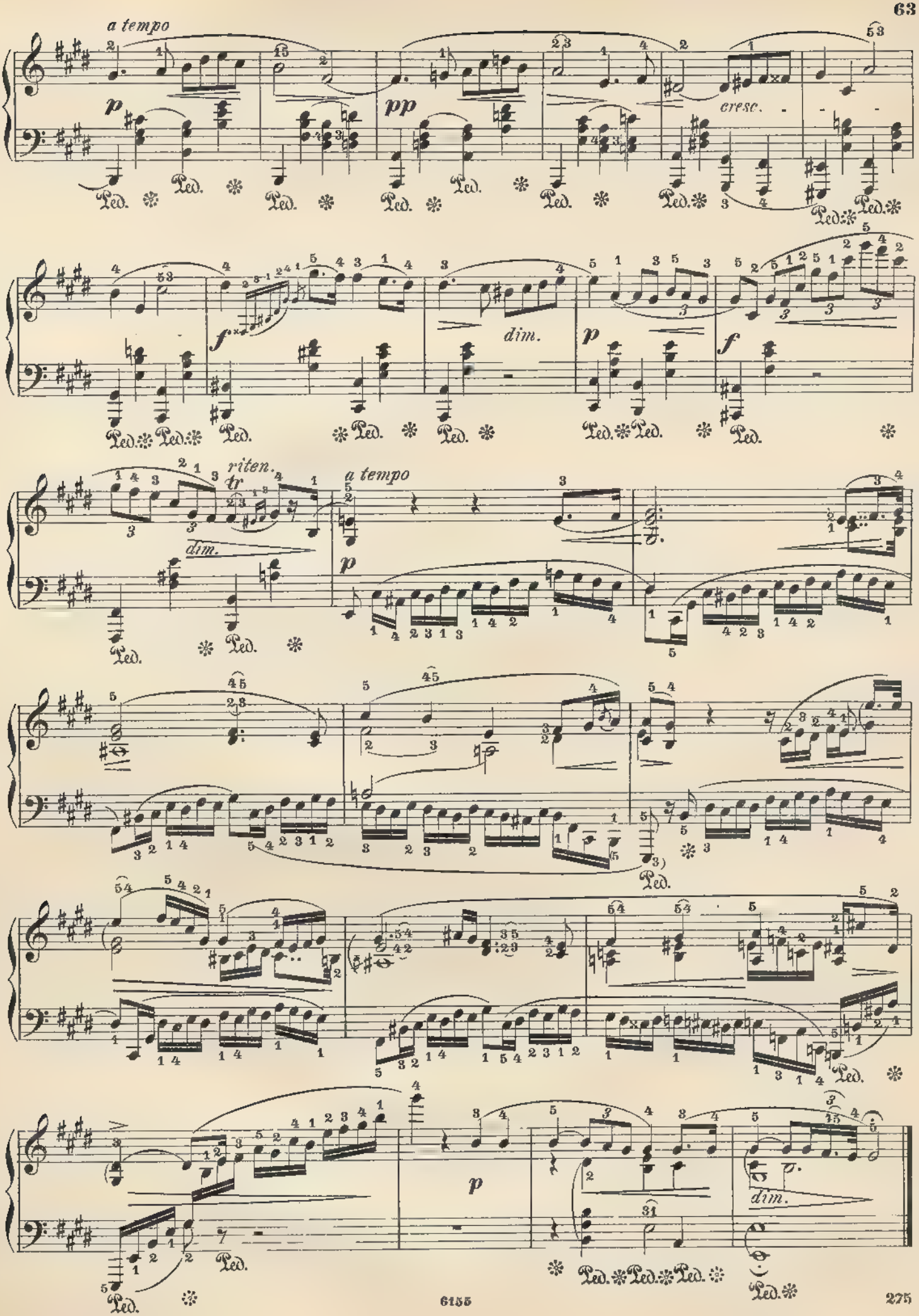

sostenuto e dolce
p
Ped.
cresc.
dim.
tr
dolciss
cresc.
f
p
dimin.


pp
cresc.
Poco più lento.
dolce
p
poco rallent.
a tempo
Tempo I.
pp
rallent. dim.
p
cresc.

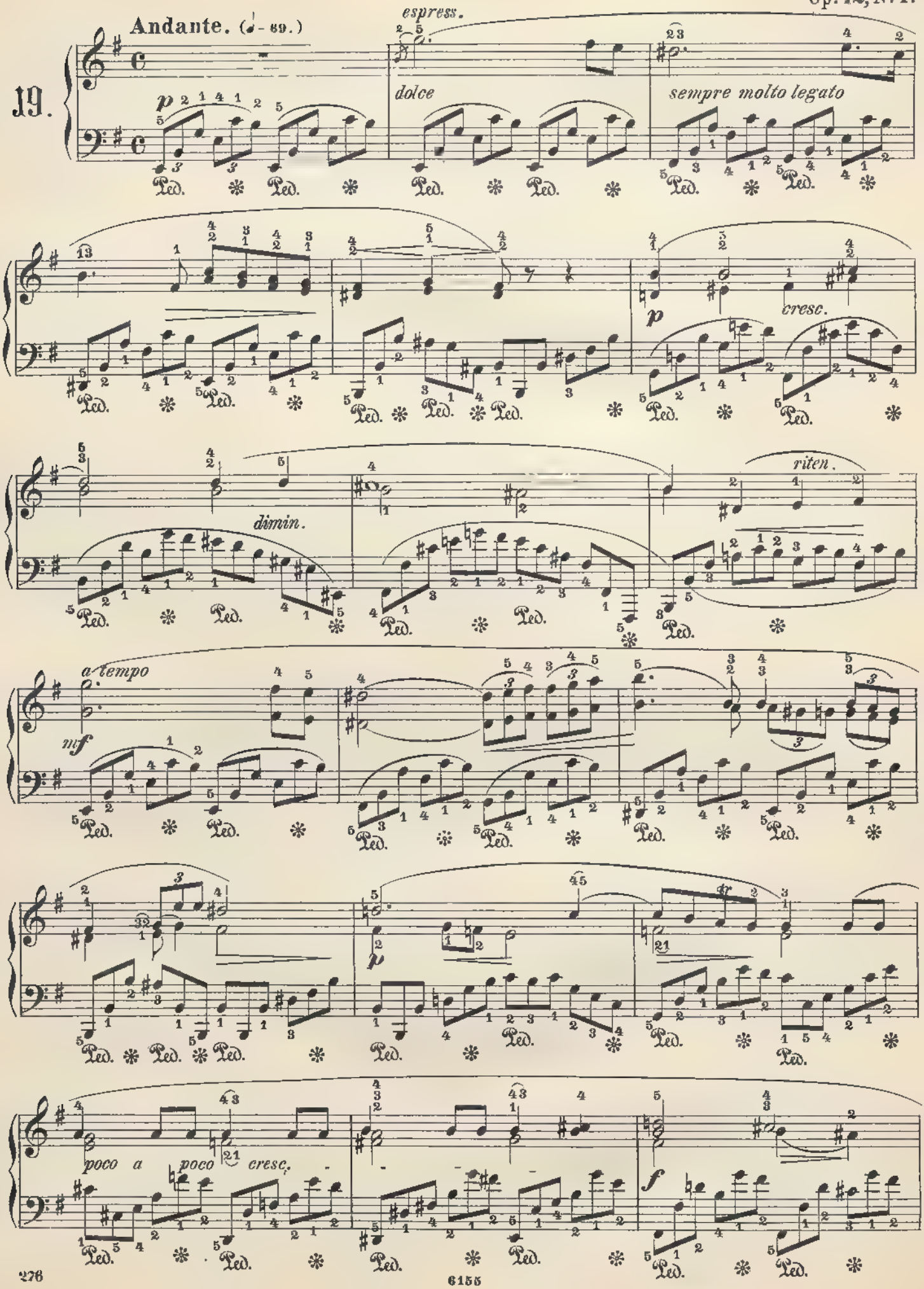

riten.
dim.
a tempo
p
pp
calando
smorz.
Lento.
Op. 62, Nº 2.
18.
sostenuto
dolce

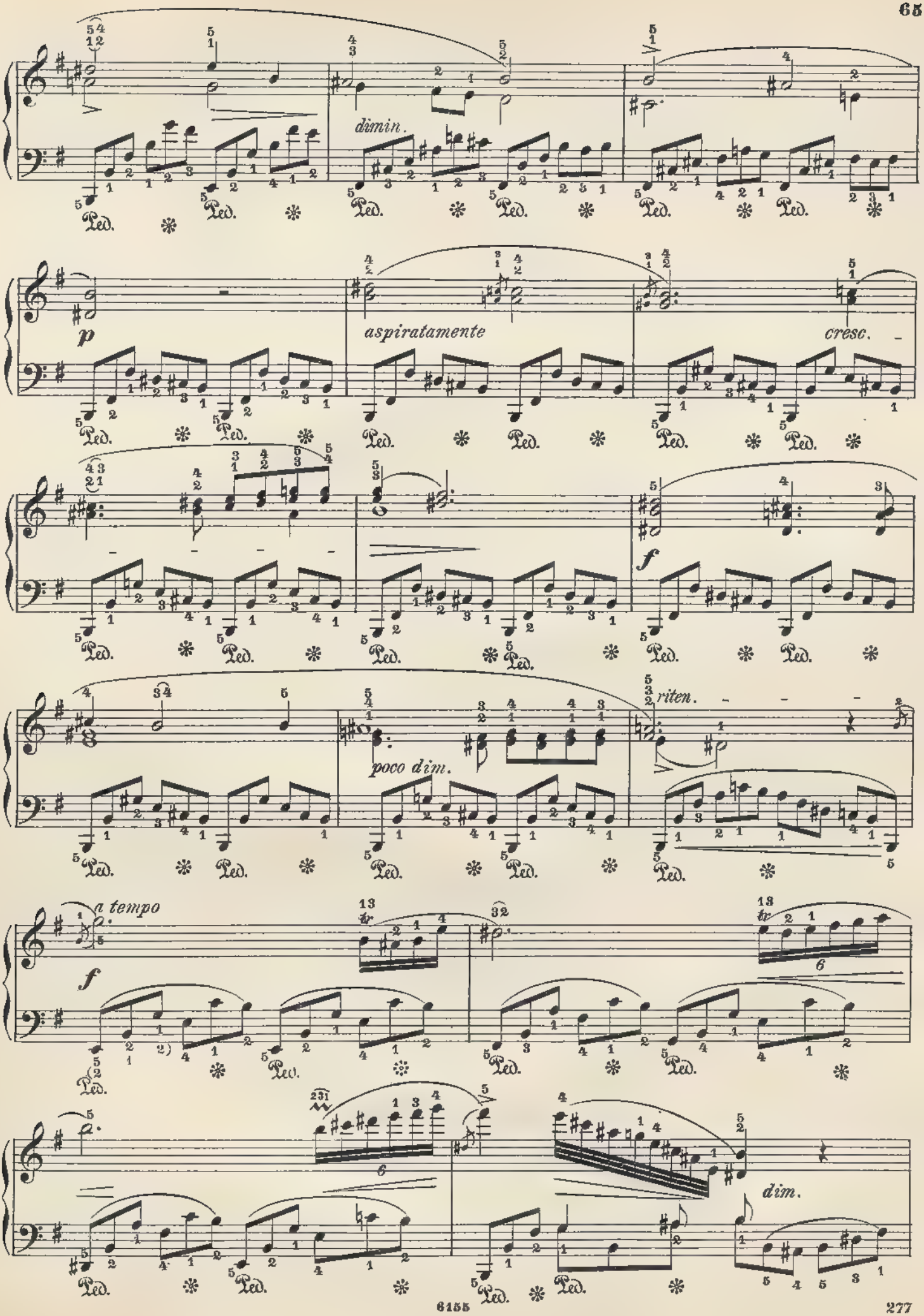

cresc.
dim.
f
p
cresc.
ff
fz
dim.
p
dim.
pp
cresc.
ten.
ff
f
p
cresc.

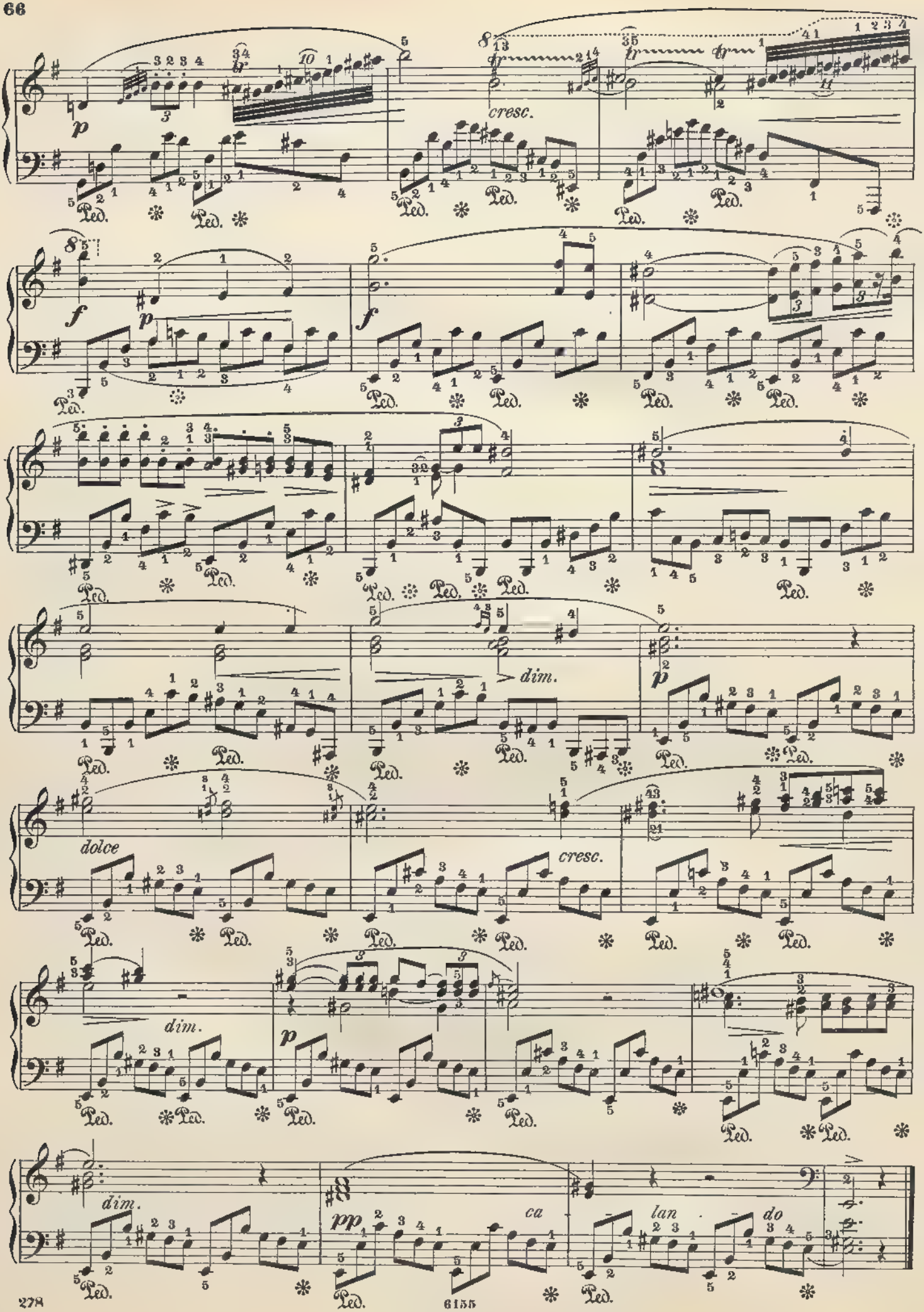

agitato
mf
cresc.
f
dimin.
pp
cresc.
tr
f
cresc.
f
dimin.
pp
riten.


a tempo
cresc.
dim.
riten.
a tempo
dim.

(Oeuvre posthume.)
Op. 72, No 1.




dimin.
p
aspiratamente
cresc.
f
poco dim.
riten.
a tempo
f
dim.


cresc.
dim.
dolce
cresc.
dim.
dim.
ca
lan
do

## Klavier zu 2 Händen.

No. |
--- | ---
 | Bach, J. S., Sämmtliche Werke.
1820 | — Album.
276 | Bach, Ph. E., 6 Sonaten (Bülow).
750 | Bach, W. F., Fugen u. Polonaisen.
 | Beethoven, Sämmtliche Sonaten.
297 | — Sämmtl. Stücke, Rondos etc.
298 | — Sämmtl. Variationen (Köhler).
114 | Sämmtl. Conc. u. Fant. Op. 80.
758 | — Leichteste Comp. (Köhler).
196 | — Sämmtl. Sinfonien (Wittmann).
490 | — Septett, Op. 20.
1300 | 6 Quartette Op. 18 (Rösler).
1301 | — Romanzen & Polonaisen.
371 | — Lieder (Kirchner).
1824 | Album.
*1136 | Bendel, Spinnrädchen.
*1137 | Dornröschen.
1250 | Am Genfer See.
1315 | Berger, Etuden Op. 12.
*181 | Bertini, Etuden.
 | Chopin, Sämmtl. Werke (Scholtz).
146 | Clementi, Sonaten (Köhler).
145 | — Sämmtl. Sonatinen (do.)
*147 | — Gradus ad Parnassum.
1101 | — Préludes & Exercices.
154 | Cramer, Etuden.
*185 | Pianoforte-Schule.
*1400 | Czerny, Op. 299. Geläufigkeit.
*1401 | — Op. 740. Fingerfertigkeit.
1896 | Diabelli, Sonaten Op. 151.
1962 | Sonatinen Op. 168.
274 | Dussek, Sonaten & Stücke.
1403 | — Sonatinen Op. 20.
491 | Field, 17 Nocturnes (Köhler).
1827 | Gluck, Album.
1353 | Grieg, Poet. Tonbilder Op. 3.
1139 | — Humoresken Op. 6.
1269 | — Lyrische Stückchen Op. 12.
1270 | — Aus dem Volksleben Op. 19.
1470 | — Ballade Op. 24.
1870 | — Albumblätter Op. 28.
4 | Händel, Compositionen (Köhler).
1821 | Album.
713 | Haydn, Sämmtl. Sonaten (Köhler).
484 | — Compositionen.
197 | — 12 berühmte Sinfonien.
1303 | — Quartett-Sätze.
1822 | — Album.
*290 | Herz, Gammes.
*291 | Exercices Op. 21.
*1017 | — Bagatelles Op. 85.
275 | Hummel, Sonaten und Stücke.
714 | — Concerte (Am. & Hm.).
1961 | — Septett.
*1068,72 | Hünten, Rondos etc.
1148 | Jensen, Wanderbilder Op. 17.
1317 | — Etuden Op. 32.
*1899 | Kalkbrenner, Etuden.
1163 | Kirchner, Aquarellen Op. 21.
1165 | — Walzer Op. 23.
1040 | Köhler, Kinder-Uebungen Op. 218.
1313 | Kinderfreund Op. 243.
1969 | Praktische Klavierschule Op. 300.
715 | Kuhlau, Sonatinen (Köhler).
372 | — Rondos (Rotzsch).
1382a | Lanner-Album (Beliebte Walzer).
*1377 | Liszt, 12 Schubert Lieder.
*1185 | — Soirées de Vienne.
*1186 | — Opernfantasien.
1187 | Ungarische Fantasie.
1318,19 | Löschhorn, Etuden Op. 38 u. 52.
1416 | Klavier-Technik.
 | Mendelssohn, Smtl. Compositionen.
1705 | — Sinfonien.
1707 | — Lieder.
1709 | Duette.
1783 | — Märsche.
1713 | Album.
*1402 | Moscheles, Etuden Op. 51.
 | Mozart, Sämmtl. Sonaten.
6 | — Sämmtl. Stücke (Köhler).
273 | — Smtl. Variationen (do.)
765 | — 7 Concerte (Dörffel).
198 | 6 berühmte Sinfonien.
1303,6 | Quartett- und Quintett-Sätze.
1823 | Album.
1320 | Müller, Caprices.
279 | — Uebungen.
1161 | Raff, Suite Op. 91.
*1162 | — Cachoucha Op. 79.
1164 | Impromptu-Valse Op. 94.
*1165 | Fileuse de la Reine Op. 95.
*1.69 | Rubinstein, Sonate Op. 12.
*1009 | Etuden Op. 23.
*1171 | - Concert Op. 25.
*1188 | Polnische Tänze.
*1189 | — Album (Impromptus etc.)
277 | Scarlatti, 18 Stücke (Bülow).
 | Schubert, Sämmtl. Sonaten.
 | Sämmtl. Stücke.
150 | Sämmtl. Tänze.
151,4 | — Lieder (Wittmann).
1307 | Octett und Quartette (Stark).
1309 | — Quartette (Jadassohn).
1310 | Rosamunde (do.)
1311 | — Sinfonie Hmoll (Jadassohn).
126 | Sinfonie Cdur (Ulrich).
726 | — Sämmtl. Märsche (Jadassohn).
1383 | — Polonaisen (Jadassohn).
1826 | Album.
*1192 | Schulhoff, Salon-Tänze.

*Schumann, Op. 1 Variationen, Op. 2 Papillons, Op. 3 Studien, Op. 4 Intermezzi, Op. 5 Impromptus, Op. 6 Davidsbündler, Op. 7 Toccata, Op. 8 Allegro, Op. 10 Etuden, Op. 11 Sonate, Op. 13 Etudes symphoniques, Op. 14 Concert, Op. 16 Kreisleriana, Op. 18 Arabeske, Op. 19 Blumenstück, Op. 20 Humoreske, Op. 23 Nachtstücke, Op. 26 Faschingsschwank, Op. 32 Klavierstücke, Op. 68 Jugend-Album, Op. 99 Bunte Blätter, Op. 111 Fantasiestücke, Op. 118 Sonate für die Jugend, Op. 124 Albumblätter.

No. |
--- | ---
*479 | Schumann, Myrthen (Kirchner).
*785 | — Liederkreis Op. 39 (Kirchner).
*786 | — Frauenliebe Op. 42 (do.)
*1391 | Dichterliebe Op. 48 (do.)
*1392 | — Romanzen u. Balladen (do.)
*1393 | Lieder und Gesänge (do.)
1176 | Spindler, Frisches Grün Op. 5.
1177 | — Wellenspiel Op. 6.
*1318,9 | Potpourri-Album.
873 | Steibelt, Etuden.
 | Strauss-Album I—VII, (Tänze).
*1474 | Strauss-Album für die Jugend.
*1190 | Thalberg, Opernfantasien.
1191 | Volkmann, Buch der Lieder.
476 | Fantasie-Bilder.
*1179 | Voss, Piano de Perles Op. 95.
1181 | Ecume de Champagne Op. 161.
1107a | Wagner, Kaisermarsch (Ulrich).
489 | Weber, Sämmtl. Compositionen.
1825 | Album.
375 | Wieck, Pianoforte-Studien.
1322 | Wohlfahrt, Volks-Klavierschule.
1314 | Alte Klaviermusik.
1885 | Ballet-Album.
1867 | Etuden-Album.
1884 | Gavotte-Album.
1895 | Liederschatz ohne Worte.
*396 | Melodien-Album (Köhler).
763 | Menuett-Album.
*764 | Salon-Album: (Beliebte Salonstücke v. Badarzewska, Jaell, Jungmann, Kontski, Kuhe, Leybach, Liszt, Oesten, Raff, Richards, Rubinstein, Spindler, Voss, Wollenhaupt.)
1233 | Sonatinen-Album.
* | Leichte Transcriptionen und Opern-Potpourris (Felix).
* | Opern Potpourris in Form von Fantasien (Ollivier).

## Ouverturen zu 2 und 4 Händen.

Beethoven, Bellini, Rossini. — *Boieldieu, Herold, Auber, *Cherubini. — Gluck, Haydn, Mehul, Paër. — Mendelssohn. — Mozart, Schubert, Spohr — *Schumann, Suppé. — Weber.

## Klavierauszüge zu 2 u. 4 Händen.

(ohne Text.)

*Stumme von Portici. — *Maurer u. Schlosser. — Matthaus-Passion. — Fidelio. — Egmont. — Norma. — Nachtwandlerin. — *Weisse Dame. — Johann von Paris. — *Wasserträger. — Hmoll-Messe. — *Lucia. — Orpheus. — Messias. — Schöpfung. — Jahreszeiten. — *Zampa. — Zar u. Zimmermann. — *Waffenschmied. — Undine. — Wildschütz. — Paulus. — Elias. — Sommernachtstraum. — Walpurgisnacht. — Lobgesang. — Athalia. — Antigone. — Oedipus. — Entführung. — Don Juan. — Figaro. — Zauberflöte. — Requiem. — Barbier. — Jessonda. — Freischütz. — Oberon. — Euryanthe. — Preciosa. — *Trovatore. — *Martha. — Nachtlager.

## Klavier zu 4 Händen.

No. |
--- | ---
 | Bach, J. S., Orgelcomp. u. Sonaten.
1056 | Bach, Ph. Em., Sinf. in Ddur.
1057 | Bach, W. F., Orgelconcert.
285 | Beethoven, Original Compositionen.
9,10 | Sinfonien.
985,86 | Violin- und Violoncell-Sonaten.
987/88 | — Streich- und Klavier-Trios.
989,90 | — Streichquartette und Quintette.
991 | Klavierquintett und Sextette.
11 | — Septett.
992 | — Concerte.
*188 | Bertini, Etuden Op. 97.
*1324 | Cherubini, Quartette.
1920/4 | Chopin, Walzer, Mazurkas etc.
1323 | Clementi, Sonaten.
1872 | Diabelli, Sonatinen.
1005 | Gade, Märsche Op. 18.
1439 | Grieg, Symphonische Stücke.
1058 | Händel, Fugen.
186 | Haydn, Sinfonien.
993,94 | Trios und Quartette.
725 | Hummel, Sonaten und Nocturno.
1325 | — Septett.
1006 | Kiel, Kleine Sonaten Op. 6.
728 | Kuhlau, Sonatinen.
1382b | Lanner-Album (Beliebte Walzer).
1716 | Mendelssohn, Sinfonien.
1717,21 | Octett, Quintette, Quartette, Trios, Concerte.
1722 | Lieder und Gesänge.
1723 | Lieder ohne Worte.
1724 | — Märsche.
13 | Mozart, Sämmtl. Original-Compos.
187 | Sinfonien.
995 | — Trios.
996 | — Klavierquartette und Quintett.
997,98 | Streich-Quartette und Quintett.
999 | Concerte.
1327 | — Original-Compos. für 2 Pianos.
*1326 | Onslow, Sonaten.
155 | Schubert, Original-Compositionen.
749 | — Sämmtl. 16 Märsche.
787 | Sämmtl. Polonaisen.
719 | Sämmtl. Tänze.
720,23 | — Lieder.
757 | — Sonaten.
734 | — Stücke.
769/70 | — Duos und Trios.
771,72 | Quartette und Quintette.
773 | — Octett, Op. 166.
127 | Cdur-Sinfonie.
766/68 | — Tragische, Bdur u. Hmoll-Sinf.
*784 | Schumann, Klavierquart. Op. 47.
*1488 | — Studien für Pedalflügel Op. 56.
*1403 | — Cdur Sinfonie Op. 61.
*1478 | Fantasiestücke Op. 73.
*1.18 | Märsche Op. 76.
*1847 | — 12 Klavierstücke Op. 85.
*1848 | — Ball-Scenen Op. 109.

## Klavier zu 4 Händen.

No. |
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1112 | Spohr, Notturno Op. 34.
* | Strauss-Album I—VII, (Tänze).
1108 | Wagner, Kaisermarsch.
1884 | Weber, Sämmtl. Original Compositionen.
1585 | — Compositionen Op. 21, 62, 64, 12.
1043 | Concerte Op. 26 und 45.
1064 | — Concertstück Op. 79.
1330 | Wohlfahrt, Kinderfreund Op. 87.
*110 | Melodien-Album. 3 Bde.
1978 | Pianoforte-Album.
1109 | Salon-Album.

## 2 Klaviere zu 8 Händen.

No. |
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1115 | Beethoven, Septett.
1406,8 | Beethoven, Mozart, Weber, Ouvert.
1730 | Mendelssohn, Ouverturen.
1409 | Schumann, Genoveva-Ouverture.
1226 | Wagner, Kaisermarsch.

## Violine allein.

No. |
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228 | Bach, Sonaten.
* | Dancla, Etuden Op. 68, 73, 74.
253 | Fiorillo, 36 Etuden (Hermann).
1381 | Gaviniés, Etuden (Hermann).
1897 | Hermann, Violinschule.
2031 | — Etuden für Anfänger.
284 | Kreutzer, 40 Etuden.
1810 | Mazas, Etudes spéciales.
*1984 | Paganini, 24 Capricen.
281 | Rode, 24 Capricen.
*1983 | Rode, Kreutzer, Baillot, Schule.
*1867 | Strauss-Album.

## 2 Violinen.

No. |
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*1081 | Dancla, Duos Cah. I—XI.
1981 | Gebauer, Duos faciles.
1082 | Hauptmann, Duos Op. 2.
1083 | Jansa, Duos Op. 46, 74, 81.
1084 | Kalliwoda, Duos Op. 178—181.
1955,8 | Mazas, Duos Op. 38 u. Op. 61.
1776 | Mendelssohn, Lieder ohne Worte.
1085 | Pleyel, Op. 8, 48, 59 (David).
1086 | Spohr, Op. 3, 9, 39, 67, 148, 150, 153.
1087 | Viotti, Duos Cah. I—XIII.
1987/9 | Melodien-Album.

## Klavier und Violine.

No. |
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 | Bach, Sämmtliche Werke.
13a | Beethoven, Smtl. Sonaten (David).
13b | — Sämmtl. Variat. u. Rondos (do.)
189 | — Concert Op. 61 und Romanzen.
18a | Sämmtl. Violoncell-Sonaten arr.
1511 | Sämmtl. Streich-Trios (Hermann).
1336 | — Quartette Op. 18 (Hermann).
1337 | Septett Op. 20.
1338 | Berühmte Ouverturen.
1340 | Bellini, Rossini, Boi. Ouverturen.
19,67 | Chopin, Walzer, Mazurkas, Nocturnes.
*1088 | Dancla, 6 ital. Opern Op. 83.
1489 | Grieg, Sonate Op. 8.
287,88 | Hauptmann, Sonat. Op. 5 u. 23.
190 | Haydn, Sämmtl. Sonaten (David).
1331 | — 6 Sinfonien (Hermann).
1332 | 6 Quartette (do.)
*1035 | Jansa, Opernfreund I—XII.
1090 | Kalliwoda, Walzer Op. 103.
1091 | Kreutzer, Conc. 13, 14, 18, 19.
1382c | Lanner-Album. (Beliebte Walzer).
1092/93 | Laub, Romanze und Polonaise.
1131 | Mendelssohn, Concert.
1733 | — Lieder und Gesänge.
1734 | Lieder ohne Worte.
1735 | Berühmte Ouverturen.
1736 | Märsche.
14 | Mozart, Sämmtl. Sonaten.
1333 | 3 Sinfonien (Hermann).
1,334/35 | Quartette, 3 Quintette.
492 | Berühmte Ouverturen.
*1190 | Paganini, Compositionen.
1094 | Rode, Airs variés.
1095 | — Conc. 4, 6, 7, 8 (Hermann).
*1338 | Rubinstein, Sonate Op. 13.
*1339 | Concert Op. 46.
1341 | Rust, Sonate (David).
156a | Schubert, Sonatinen (David).
156b | Duos Op. 70, 159, 160, 162 (David).
1760 | — Lieder (Hermann).
1112 | Märsche (do.)
*1157a | Schumann, Op. 73 Fantasiestücke.
1458a | — Op. 102 Stücke im Volkston.
*1159 | — Op. 113 Märchenbilder.
1096 | Spohr, Potpourrise Op. 40.
1097 | — 6 Salonstücke Op. 145.
1098 | — Concert 2, 6, 7, 8, 11 (David).
 | Strauss-Album I—VII, (Tänze).
1449 | Suppé, Berühmte Ouverturen.
1150 | Tartini, Sonaten.
1101 | Viotti, Concert 22, 23, 28, 29 (Herm.)
191 | Weber, Sämmtl. Sonaten (David).
391 | Berühmte Ouverturen.
*729 | Melodien-Album.
1413 | Sammlung klassischer Stücke.
*2028 | Potpourri-Album (Spindler).
*1110 | Salon-Album.

## Klavier und Violoncell.

No. |
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748 | Beethoven, Sonaten.
1318 | Chopin, Walzer, Mazurkas etc.
1343 | Romberg, Concerte.
*1457b | Schumann, Op. 73 Fantasiestücke.
*1458b | — Stücke im Volkston.

## Trios.

No. |
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166 | Beethoven, Klavier-Trios.
194 | Streich-Trios u. Serenade.
192 | Haydn, Klavier-Trios.
753 | Hummel, Klavier-Trios.

## Trios.

No. |
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17 | Mendelssohn, Klavier-Trios.
193 | Mozart, Klavier-Trios.
1077 | Reissiger, Klavier-Trios.
177 | Schubert, Klavier-Trios.

## Quartette.

No. |
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195 | Beethoven, Streichquartette.
*1546 | Cherubini, Streichquartette.
16 | Haydn, Streichquartette.
272 | Mozart, Klavierquartette.
1617 | — Streichquartette.
168 | Schubert, Streichquartette.
*783 | Schumann, Klavierquartett.

## Quintette.

No. |
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699 | Beethoven, Streichquintette.
1748 | Mendelssohn, Streichquintette.
18,19 | Mozart, Streichquintette.
 | Schubert, Klavier- u. Streichquint.

## Harmonium.

No. |
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334 | Album I—X. (Stapf und Bibl.)

## Gesänge.

No. |
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 | Abt, Album I. II. hoch u. tief.
*1446 | Aprile, Exercices.
180 | Beethoven, Sämmtliche Lieder.
1425 | Brahms, Duette Op. 28.
1460 | — Lieder Op. 63.
* | Concone, Leçons de Chant.
1044 | Curschmann, Album, hoch u. tief.
 | Franz, Album I—VI.
466a/c | Grieg, Album I—III.
1113 | Gumbert, Album, hoch u. tief.
1351 | Haydn, Sämmtliche Lieder.
1453 | Jensen, Album, hoch u. tief.
1268 | Kirchner, 1. Lieder Op. 1.
 | Kücken, Album I—III, hoch u. tief.
381 | — Duette Op. 8.
1106 | Loewe, Album (Balladen) 2 Bde.
1376 | Lötgen, Kinderlieder.
1774 | Mendelssohn, Sämmtliche Lieder.
1747 | — Duette.
299 | Mozart, Lieder, hoch u. tief.
1442 | Proch, Album.
2014 | Reissiger, Album.
*1444 | Rossini, Solfèges.
 | Schubert, Sämmtl. 383 Lieder.
1055 | — Terzette, Op. 74 u. 104.
*750/57 | Schumann, Album I—III. (Lieder.)
1116 | Duette Op. 78.
1357 | Taubert, Kinderlieder, hoch u. tief.
278 | Weber, Lieder, hoch u. tief.
1145 | Winter, Singschule.
 | Arien-Album (Sopran, Mezz.-S., prar. Alt, Tenor, Bariton u. Bass.
1124 | Chor-Album. 30 Kunstchöre.
1123 | Choralbuch. 60 Choräle.
778 | Duett-Album. 42 Duette.
1319 | Instructives Album.
*1350 | Italienisches Album (Ital. Arien).
383 | Jugend-Album. 12 Kinderlieder.
1348 | Lieder-Album m. Piano u. Viol.
395 | Lieder-Schatz (138 Volks-, Vaterl.-, Soldaten-, Jäger-, etc. Lieder).
*984 | Solfeggien-Album (Concone etc.)
775 | Terzett-Album (15 Terzette).
1011 | Volkslieder-Album (85 Volkslieder).

## Klavierauszüge mit Text.

*Stumme. *Maurer. Matthäus-Passion. Hmoll-Messe. — Weihnachts-Oratorium. Johannes-Passion. — 9 Cantaten. 4 Messen. Bach. Fidelio. Egmont. Missa solemnis. — Norma. Nachtwandlerin. Romeo. *Weisse Dame. — Johann von Paris. Demophon. *Medea. *Wasserträger. Armide. — *Alceste. Iphigenie. — Faust. Lohengrin. — Lalla Rookh. Martha. *Stradella. Orpheus. Alceste. Paris und Helena. Iphigenia in Aulis. Armide. Iphigenia auf Tauris. Tod Jesu. — Messias. — Judas Maccabäus. — Josua. Samson. — Israel in Egypten. Alexanderfest. Schöpfung. Jahreszeiten. Zampa. Nachtlager. Zar. — Waffenschmied. Undine. Wildschütz. Vampyr. Heiling. Templer. — Paulus. Elias. Lobgesang. Sommernachtstraum. Walpurgisnacht. — Athalia. Antigone. Oedipus. Entführung. Don Juan. — Figaro. — Zauberflöte. — Titus. — Così fan tutte. — *Lustige Weiber. Barbier. *Faust (Spohr). — *Vestalin. — *Trovatore. Genoveva. Jessonda. Euryanthe. — Freischütz. Oberon. Preciosa. — Jessonda.

## Partituren und Chorstimmen.

Bach. Choräle. Matthäus-Passion. Hmoll-Messe, 4 kurze Messen. Weihnachts-Oratorium, Johannes-Passion, Motette, Magnificat. Cantaten. Beethoven. Sinfonien. Ouverturen, Streich-Trios, Quartette, *Quartette, Septett, Concerte. Fidelio. Missa solemnis. Boieldieu. *Weisse Dame. Gluck, Orpheus. Händel, Messias. Haydn, Schöpfung, Jahreszeiten, Quartette, Sinfonien. Mendelssohn. Sinfonien. Ouverturen. Octett. Quartette. Concerte. Paulus. Elias. Sommernachtstraum. Walpurgisnacht, Lieder für gemischten Chor und Männerchor. Mozart, Quintette, Quartette, Sinfonien, Figaro, Don Juan, Zauberflöte. Schubert. Quintette. Quartette. Octett. Sinfonien, Gesänge für gemischten Männer- und Frauen-Chor. Schumann. *Faust. Genoveva. Wagner, Kaisermarsch. Weber, Freischütz.

Die meisten Werke sind auch elegant gebunden zu beziehen.

Druck von C. G. Naumann in Leipzig.